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UTILIZING CREATIVE MOVEMENT AND
BALLET IN THE CLASSROOM TO ENHANCE
INSTRUCTION: A PILOT PROJECT

Margaret Carlson

A thesis submitted in partial fulfillment
of the requirements for the degree of

Doctorate of Education

University of Durham, UK

2003

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Committee:

Dr. Anthony Parton, Chairperson
Prof. Joan White
Supervisor: Dr. Michael Fleming

Date : April 30, 2003



18 JUN 2003

ABSTRACT

UTILIZING CREATIVE MOVEMENT AND BALLET IN THE CLASSROOM TO ENHANCE INSTRUCTION: A PILOT PROJECT

Margaret Carlson

This is a case study conducted at East Clark Elementary School. East Clark is located in the inner city of Cleveland, Ohio, USA. In the study an Action Team explored a way to incorporate ballet and creative movement into the regular classroom of three, second grade classrooms. It was funded by ICARE, a grantor that supports integrated arts curriculum endeavors. The funding granted was for four years, contingent upon successful completion of a pilot project. This thesis investigates the implementation and results of the pilot project. Using the concept of metamorphosis as the subject unit, the art, classroom, and guest dance teacher worked as a team to conduct science, reading, and literacy classes. Students and teachers attended performances of the Cleveland San Jose Ballet Company's production of *Swan Lake*, and two dancers from the company performed at East Clark with the students. Drawing upon E. D. Hirsch's theory of Cultural Literacy, area corporations were invited to participate in the project with the students. The study utilizes a project journal, interviews of the Action Team, and exploration of current research to both analyze the results and to place the issue of arts education in a wider context.

America is a young democracy, and the drive to explore new frontiers impacts on how democracy and capitalism are realized in the culture. While there is room for creativity, the place allotted to the arts is limited. For a democracy to thrive, its citizens must develop shared metaphors and experiences. One of the concerns about the inner city is the risk of disenfranchisement from the mainstream. While sub-cultures will exist in cultures, they can become divisive if populations become too estranged.

We found that by using a multiple-intelligences teaching approach and community interaction, a rich, contextual environment was created. Feelings of empowerment and self-esteem began to emerge. Motivation to learn improved. Students retained the materials they had learned more than six months later. An unexpected result was that the Special Education students excelled to the point of leading the rest of the class in movement exercises and participation in the performance.

Ultimately, systemic change of an educational setting will require that the teachers change. Students pass through the system, but the teachers remain. The project proved motivating to the teachers who felt that they had each changed in some way. In the end, the recommended improvement from the teachers was their desire to incorporate the integrated arts curriculum approach school-wide.

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ACKNOWLEDGMENTS

The author wishes to thank the members of the University of Durham for their advice and support throughout the duration of the Ed. D course. Dr. Michael Fleming, the author's supervisor provided insight and guidance that focused the work. And finally, the author wishes to thank William Anthony for his time and friendship. His encouragement and perseverance kept me going through difficult times.

Chapter One:

East Clark Elementary School, USA

Description and Social Context

I drove into the school parking lot, noticing the weeds and cracks in the cement. Next, I saw the boarded up windows... Every window had heavy iron bars. My God, I thought, this looks like a prison! Getting out of my car, I headed for what appeared to be a main door. It was locked, as were all of the doors. Finally, I noticed a doorbell, which I rang. After identifying myself, I was buzzed in... The hallways were very dim with bare light bulbs providing the sparse illumination. I found the art room downstairs in the basement. (Project Diary; November 11, 1999)

This was my first encounter with East Clark Elementary School. It is the oldest school in an urban ghetto known as "Collinwood." Collinwood is a neighborhood located about six miles east of downtown Cleveland, Ohio, USA. It has followed the typical rise and fall of communities that have been closely linked to the decline of heavy industry.

In the 1870s, American railroads were expanding rapidly, spurring an enormous increase in the mobility and speed of raw materials traveling to factories and of finished goods going to markets across the continent. The expansion of American railroads played a decisive role in Cleveland's rise as a leading industrial center. As part of this expansion, Collinwood became the site of an important rail repair facility and hub operation linking the Midwest and the Northeast.

By the end of the 1960s, most railroad companies were struggling to operate profitably. Automobiles and airplanes provided increasingly inexpensive and efficient alternatives for passenger travel. Trucks were used to haul freight to cities where there might not be railroad stations. Increasingly, trucks or planes carried mail service, which once depended on trains. Railroads cut back their operations, and Collinwood was no exception. The facility was closed in 1980. During the following decade, nearly 14,000 manufacturing jobs disappeared from the area.

As the economy of the railroad industry changed, the Collinwood population changed. Originally comprised of immigrants from Eastern Europe, especially Slovenia, it is now largely African-American with a few remaining blocks of Slovenian residences. In recent years, the neighborhood has deteriorated, and only the poorest reside here. Given the choice, it is not the kind of place where one would choose to raise children.

The Cleveland Public School System, in which the East Clark Elementary School is located, has undergone similar deterioration. In the 1980s, it was placed into the receivership of the State of Ohio, which was charged with monitoring its progress. In 1989, Cleveland voters elected Mayor Michael White, a Democrat and an African-American with an aggressive, no-nonsense approach to cleaning up neighborhoods, improving schools, and attracting big business to the area in an effort to stimulate the economy. The oversight of the school system was placed under his control until a suitable Superintendent of Schools could be installed. In 1998, Barbara Byrd-Bennett, also an African-American became that

person. As aggressive and no-nonsense as Mayor White, she garnered the respect of students, parents, city officials, and business owners.

While progress has been made, the new (and controversial) State Proficiency Testing Standards still reflect a failing school system. In the most recent round of state tests conducted in 2001, the Cleveland School System averaged a pass mark on only three of the 27 testing areas.

The challenge for the Cleveland School System is enormous. This study will be based on a project conducted at one of Cleveland's schools, East Clark Elementary School. Before providing details of the aims of the research and the structure of the dissertation, I propose to provide a detailed description of the inception of the project based on notes recorded at the time and other relevant documents. This will take the form of a personal narrative, which aims to capture not only the factual details but also some of the feelings attached to the growth of the project. This section will not attempt to provide explanation of cause or relate the project to a wider context or theoretical perspective, as this will be one of the aims of the rest of the thesis.

Brief Account of the Project and Its Success

In 1999, I was engaged by the Cleveland San Jose Ballet Company to find new sources for funding and to create new outreach programs for the company. While researching potential sources, I discovered a granting program known as ICARE, (Initiative for Cultural ARTs in Education). The program interested me for two reasons.

First, the size of the funding was substantial. Awardees were guaranteed \$35,000 USD annually for four years. Second, at the program's core was a

clause requiring the participating arts institution to integrate its discipline into regular classroom instruction via mutual collaboration with teachers from the selected school. This differed substantially from the standard residencies and lecture-demonstrations that comprised typical “cultural enhancement” programs. And, it differed substantially from most cultural institutions’ outreach programs.

I attended two preliminary informational meetings hosted by ICARE. At the first meeting, only representatives from cultural institutions attended. We spent a full morning with the Executive Director of ICARE, Ms. Lynda Bender, completing a variety of artistic tasks.

The cultural institutions that were still interested in applying for an ICARE grant attended a second meeting at the Collinwood Public Library. Approximately fifteen teachers from the schools in the Collinwood area and fifteen representatives from cultural institutions attended. Participants talked about their schools or institutions and outlined some preliminary thoughts regarding their ideas for collaboration.

Lynda Bender explained that ICARE supports projects in which, “artists and teachers work as a team to integrate the arts into the core curriculum subjects....” She outlined the time frame leading to the completion of projects. During the month of November we would conduct meetings and prepare a proposal demonstrating our compatibility as partners. Three partnerships would be chosen and funded by a special grant from the General Electric Company. If we were one of the three selected, we would

plan the units of study during the month of January. The project would be conducted between March and June 2000.

At the end of the meeting, the teachers approached the artist in whom they had an interest. After initial conversation, it was determined whether sufficient interest existed between the schoolteacher and the artist from the cultural institution to warrant another meeting. The purpose of this meeting would be to ascertain the two organizations' compatibility. The next step would be to apply for the grant.

Everyone having introduced him- or herself, it turned into an academic version of The Dating Game. Artists and teachers were selling their wares. Much to my surprise, a teacher walked directly towards me and said that she wanted students to be able to have a "mainstream experience." She was an art teacher at East Clark Elementary School and an African-American. In our discussion she explained that she believed students had enough exposure to what it was to not be a part of the mainstream and she felt that the schools placed too much emphasis on this. (From Project Diary October 25, 1999).

This is the history behind my first visit to East Clark Elementary School. Now participating in my first meeting in the art room at East Clark, the school's principal, Ms. Franklin...

cautioned that there would be resistance from the boys, especially if the teacher was a female. She then "reminded" me that the children attending East Clark came from foster homes, some were living in homeless shelters, a number suffered from abuse and many had one parent in prison. All were living at the poverty level. She reiterated what the art teacher had said at the earlier session, that it would be "important for students in her school to

be exposed to mainstream activity." The school population was 95% African-American. (From Project Diary, November 11, 1999)

By the end of the meeting, an idea had started to evolve. We would work with the concept of "metamorphosis," and it would be woven into the literacy, science, art, and special dance classes. The project would conclude with a performance by the students with members of the Cleveland San Jose Ballet Company.

Thus began a collaboration that would result in learning experiences for us all. For the next eight months, I would find myself in an environment to which the teachers were accustomed but which was unfamiliar to me. For example, the morning that I went to the school to pick up Ms. Maxwell, the school's art teacher, for a meeting with potential business supporters, I was waiting in the school office when a teacher hurried in.

The teacher was looking nervous and concerned. Next, I heard police sirens and saw police cars through the office window. It was at this moment that Ms. Maxwell walked into the office to meet me. As we were leaving the building, I asked what was going on. She replied that, at the school bus stop, one of the fourth graders was showing off a gun that he was bringing to school. (From Project Diary, May 4, 2000)

We continued to meet during November to plan our grant proposal to ICARE. We focused on a working title, "My Metamorphosis." While the group of students selected to participate would be from the second grade, attempts would be made to involve the whole school if feasible. The art, classroom, and dance teachers would explore the concept of "metamorphosis." These experiences would culminate in three events:

- Attendance at Cleveland San Jose Ballet Company's production of *Swan Lake*.
- A performance given by the students at East Clark with dancers from the ballet company.
- A "Community Day" field trip to visit businesses in Collinwood. (These would be the three businesses that donated funds for the tickets to see the ballet performance.)

Once we had decided on the broad goals of the project, I began to search for a suitable dance teacher. None of the dancers from the ballet company would be available due to their rehearsal schedule. I believed that Mr. Tom Evert, a modern dance teacher in the Cleveland San Jose Ballet Company's school, would be an excellent choice.

After the November 11 meeting, I contacted Mr. Tom Evert to see if he was both interested and available to teach the dance component. Tom Evert had been a dancer with the Paul Taylor Dance Company for many years. Acclaimed internationally for his performance, he had reached a point in his life and career where he wanted to explore the possibility of developing his own dance company while raising a family in a less hectic environment than New York City. (From Project Diary, November 17, 1999)

The month of meetings and discussions culminated in the submission of the grant proposal to ICARE. We had identified several broad goals:

The most significant aspect of this project was the desire to expose the students to a mainstream arts activity and to use this activity to support learning in the regular classroom subjects of science and English. (ICARE grant application, November 26, 1999)

Our goal was that, using the project's activities as a catalyst, the students would integrate the dance experience into their learning process.

Upon completion of this project, students will be able to compare communication through body movements with written communication skills. Children will have a deeper sense and understanding of communication as central to the senses and the ability to express oneself through writing. (ICARE grant Program Plan, March 3, 2000)

It was important to address the State's proficiency testing standards. Although second graders are not tested, curricular standards are in place for each grade level including the second.

The core curriculum centering on literacy will be enhanced by student participation in this project. Students will write a biographical story, know the format of a play, act out self-written stories, and learn about teamwork by working together. (ICARE grant Program Plan, March 3, 2000)

The Ohio State Educational Standards do not include dance but for the dance teacher and the ballet company there was a goal:

In addition, students will have a better understanding of their bodies and its range of motion. They will learn how movement is an expressive language. They will increase their understanding of the use of rhythm and spatial reference. (ICARE grant Program Plan, March 3, 2000)

Thus began the "My Metamorphosis" project, the grant application of which resulted in the awarding of funding by ICARE.

We had no inkling at the time about the project's outcome or the impact that it would have on its participants. Mr. Evert began teaching his dance classes. The teachers attended every production of the Cleveland San Jose Ballet Company that season. They also participated in Mr. Evert's classes, learning the material with the students, and then using it in their classroom instruction. I continued to attend meetings, shaping and organizing future plans, and contacting Collinwood businesses to solicit their financial support.

As the end of the school year approached and the performance by the students grew near, we began to become aware that community interest in our project was growing. When the performance day finally arrived, the audience was filled with newspaper reporters, a local television station, corporate CEOs, and the parents.

The corporate sponsors had begun to arrive. Mr. Schron, from Jergens was the first. Two representatives came from the General Electric Co. followed by a member of the Collinwood Neighborhood Development Association. Lynda Bender and Linda Restrop-Hamilton, from ICARE also arrived.

The audience was beginning to fill up. The cameraman from the local television station was setting up, and the reporters were walking around asking questions and talking to people. Children who were not in the performance were there, as were other teachers and parents. In the end, there were not enough seats, so I stood in the back. (From Project Diary, May 31)

Neither the Cleveland Public School System nor the physical plant had changed, but the teachers, the students, and a few businesses in the community had.

The school year was almost at an end. We would take the students to visit the local business supporters the following week. We would meet to write our final report and plan our activities for the new school year, three months hence.

The Termination of the Project

Concurrent with the ICARE project, Cleveland San Jose Ballet Company's financial situation had taken a turn for the worse. The ballet company frequently found itself unable to make payroll. Due to unpaid bills for advertising in the local media, the organization was unable to market its productions, leading to a decline in audience attendance and a subsequent loss of revenue. Morale was low and several key personnel left. Previously dependable sources for funding decreased the size of their gifts.

As rumors about the ballet company's financial condition spread, funding declined at a faster rate. A second ICARE project that I had been working on with a magnet school was submitted and rejected. The ballet company's Executive Director resigned less than two weeks after the East Clark School student performance, leaving the company without leadership. On Monday, September 3, 2000, the students from East Clark Elementary School returned to classes as third graders ready to begin their second year with ICARE. On Wednesday, a prominent local foundation that had supported the company for twenty-five years withdrew funding altogether. On the evening of Thursday September 7, 2000, the Board of Trustees of Cleveland San Jose Ballet Company voted to shut down the company.

The next morning, administrative staff and dancers were called to a 9:00 AM meeting. We were told to pack our belongings and clear our desks. Early that afternoon, the locksmith came to change the locks, and the doors were closed. We had not been paid for the last five weeks of work.

The first call that I made was to my husband. The second call was to ICARE. Ms. Bender was out of town, and I left a message asking her to consider transferring the project to the dance instructor's company, the Tom Evert Dance Company. I called East Clark School and explained the situation to Ms. Maxwell.

Within a couple of weeks, Ms. Bender was able to grant approval for Mr. Evert to assume responsibility of the project for the remaining four years of the grant.

Later I asked Ms. Maxwell how it had gone when she had informed the children that the ballet would not be returning. She said that a number of the children had cried, asking her what they had done wrong. She related how, for weeks afterward, the children would ask her when the ballet was returning. She would be careful to explain that the ballet company did not exist any more, and that the dancers felt very bad about not being able to return to the school.

Nonetheless, with Tom Evert managing the ICARE program, the students have continued to receive a dance experience. The direction, however, is very different from the one originally envisaged. Mr. Evert's background is strongest in modern dance and, with no ballet company in Cleveland, the children have not been able to attend ballet performances. They have attended modern dance and ethnic dance performances instead.

We've all heard the story of the monarch butterfly in South America reacting to climate changes a continent away. In the same way, children in blighted urban areas suffer from causes far removed from their immediate environment. They suffer, in part, because they are denied access to the enrichment of the arts, which America is poorly able to provide for two reasons. First, due to certain tendencies in the culture—puritanical, anti-intellectual, and religious fundamentalism—the arts are thought of as frivolous, inconsequential, and in some cases, downright dangerous. Second, because America has a weak national policy relating to public support for the arts and humanities, the arts remain the preserve of those that can afford them, closed to those who cannot.

In January 2002, it was announced that *YounYg Audiences of Greater Cleveland* would absorb the ICARE program. Young Audiences is well known throughout the nation for its presentation of arts programs in schools. It is, however, an organization that focuses on exposing students to the arts. Its goal is neither the integration of arts into regular classroom practice nor the attempt to instate arts instruction into any aspect of the curriculum.

"Champions of Change," published in 1999 by the President's Committee on Arts and Humanities and Arts Education Partnership, presented the results of a number of recent, significant studies showing conclusively that learning through the arts is crucial to American education:

These researchers investigated the content, process, and results of learning in and through the arts. Perhaps what makes their findings so significant is that they all address ways that our nation's educational goals may be realized through enhanced arts

learning. As the researchers discovered, learning in the arts can not only impact how young people learn to think, but also how they feel and behave... If young Americans are to succeed and to contribute to what Federal Reserve Chairman Alan Greenspan describes as our "economy of ideas," they will need an education that develops imaginative, flexible and tough-minded thinking. (Fiske, 1999; vi) Statement made by Richard Riley, Secretary, Department of Education

Within a two-and-a-half year period in Cleveland, from 1999-2002;

- A major ballet company folded due to loss of funding.
- A viable project with an inner city school was significantly changed in its mission.
- The organization whose mission it was to replicate groundbreaking research on learning was absorbed into an organization that may not understand ICARE's mission.

The situation was summed up during a visit to East Clark by one of the ballet company's stage crew.

At 10:00 AM, the stagehands and I were at East Clark to review the performance site.... As we entered the parking lot, Jim, one of the stagehands, was appalled at the sight. He kept saying, "This looks like a war zone." He could not believe or imagine how children could possibly learn anything in such a terrible looking environment... "The politicians of this city should be shot!" he exclaimed more than once. (From Project Diary, May 16, 2000)

Issues Related To Understanding The Project

This paper examines three population types: the artist, the pupil, and the educator. Issues unique to each group will be explored. First, for the

educator, there is the challenge of matching curriculum practice with alternate approaches to enhancing student learning.

In the United States, enormous expectations are placed on public school teachers. On the most basic level, pupils must be adequately prepared to meet minimum requirements in proficiency testing and to master subject areas on a level that allows them to be promoted to the next grade level. Teachers, however, are also expected to address the moral and behavioral development of children. In many school systems, they play the role of parent, policeman, and judge. It's no wonder that teachers become resistant to added work and to changes in their methods.

Nonetheless, the underlying philosophy driving the project was a recognition that we, as humans, do not develop in a compartmentalized manner. We learn and absorb bits and pieces of diverse information simultaneously. Consciously or not, teachers influence the growth of the entire human being, not just teach multiplication tables.

Language is transferred from short-term memory into long-term memory not as a literal recollection of words but as a shorthand recording of their gist, which normally erases from memory many of the individual words...

First comes our understanding of the text which depends on our applying relevant background knowledge that is not given in the text itself. Then, and this is the most important point, we construct an elaborated model of what the words imply and store that. The fuller version of the text meaning gets stored in long-term memory.

Does this mean that background knowledge is part of the meaning of the text? The answer is yes; inferences based on prior knowledge are part of the meaning from the very beginning. This view of sense making, moreover, holds for interpreting visual images, not only verbal text. (Smith, 1994: 20-21)

The above statement is at the heart of what the East Clark project was attempting to do. We chose the concept of metamorphosis as a way of viewing and accepting change in the environment and considered it in as many ways as possible. By connecting this concept to the concepts of what comprises a neighborhood and the definition of an artist, our goal was informed by the recognition that the pupil will develop, not in pieces and parts, but with all of the senses and cognition at work.

Second, the artist must survive in an economic environment dictated by the need to secure funding. In dance, especially ballet, there is pressure to achieve professional status at an age younger than the average university graduate.

In the United States, little support for the arts can be expected from the government, whether on a federal, state, or local level, and ticket sales do not begin to cover costs. So, the artist follows the funding. If funding is available for educational purposes, the artist will devise appropriate projects to generate income.

The model used in America for non-profit organizational management supports a notion that funding is obtained from various sectors in the following ratios (McCarthy et al 2001: 84):

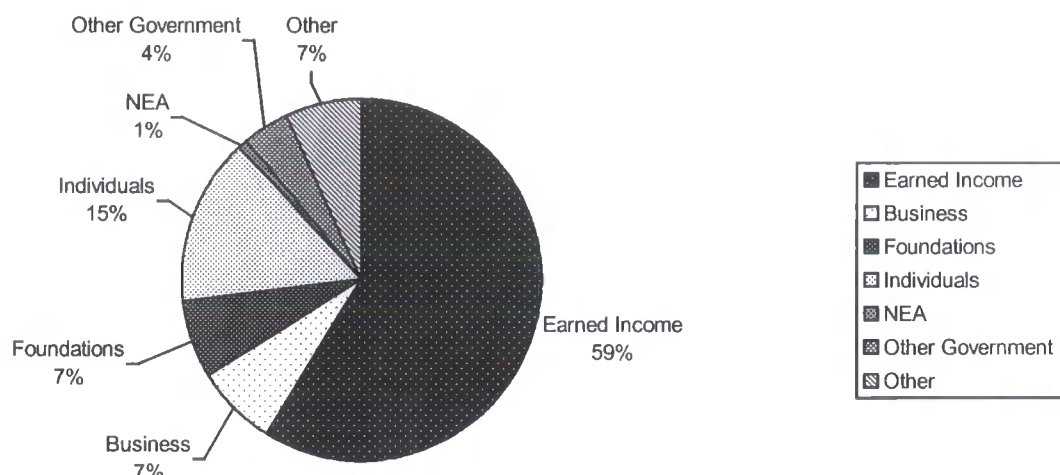


Figure 1: Funding for the Arts in America

Currently, the focus in non-profit funding is on education. Artists will apply to foundations and state or local government agencies for support of their educational programs.

Also at issue is the preparation or lack of preparation of artists as educators. The dance profession needs administrators and other support services personnel. The transition of professional dancers to these other jobs is another issue.

While there is much discussion about making the arts a regular part of the elementary school curriculum, a recent article by Amoruso, makes the startling point that dancers themselves lack a broadly based arts background. The result is a paucity of American choreographers. University dance programs with specialized dance programs have attempted to rectify the situation.

A common consent among university heads is that education can only add to the artistry of one's dancing. "Maybe the reason Anna Pavlova tried to get all of her dancers in the company in 1920 to go to museums and read books was because the greatest artists work on many levels," explained Kathryn Posin, founding chair of the Joffrey/New School program.

"We're all looking for the next Balanchine. We wanted Ricky Weiss, Edward Villella and Peter Martins to be Balanchine, but they are not. Maybe one reason is that George Balanchine was a concert level pianist, he studied history, poetry, and painting at the Kirov Academy as a young student and he was educated in all of the arts," she says. (Amoruso, 2000: 31)

The Ohio Arts Council invited Mr. Haldane King, a marketing expert from California, to talk about marketing and the arts at its annual conference in 2000.

As an example, he used the Brooklyn Museum exhibit in which an artist used elephant dung to depict the Virgin Mary. The man who financed the exhibit donated \$190,000 to display the work and later sold the pictures at a huge profit. In other words, the businessman used the Museum to create a market and to benefit himself. The Museum needed the money, and so it agreed to exhibit the work. Mr. King used this example to provide insight into the methods that artists need to employ if they want to get funding. He termed it, his recipe for ICE-T:

- Inform the community you exist.
- Communicate with community.
- Entertain.

- Transact with the community (make it easy for them to give money).

He cautioned the artists in the room that the phrase, "Art for Art's Sake" is not productive. Instead, artists should be thinking, "Art for the Community's Sake."

Aims of the Study

The basis of this study is the project conducted at East Clark Elementary School. The aims of this thesis are to:

1. Provide an account of the case study conducted at East Clark Elementary School.
2. To provide a rationale of the approach taken and the decisions made.
3. To place this account in a wider historical and theoretical context. This will be achieved by:
4. Reviewing the relevant historical setting of the United States.
5. Exploring the arts in education in relation to the development of the performing arts in America.

A Diagram of the Thesis

Chapter Two will explore the settling of America and how this has shaped the country's attitude towards the arts and the relationship to educational practice. The chapter will trace government policies and initiatives that have affected this development.

Chapter Three will review trends in educational theory that relate to the incorporation of the arts into education will be reviewed. This will include a consideration of the ideas of Elliott Eisner and Howard Gardner. The promotion of multiculturalism as educational practice will

be addressed. Considerable time will be spent on the concept of cultural literacy as presented by E. D. Hirsch. Some comparison will be made between practices in the United Kingdom and the Netherlands. Finally, other educational pilot projects that influenced the East Clark project will be presented.

The case study account of the project will be presented in Chapter Four. The impact of the project will be discussed using the input of the participants gathered in follow-up interviews.

Each of these chapters will be subdivided into sections detailing the issues as they relate to the artist or the educator. The impact of these issues will be related to the growth of the child.

Chapter Two: Historical Context

Introduction

While this chapter will concentrate on key publications and policy decisions in the United States during the 1970s, 80s, and 90s, it will also consider certain influences whose roots can be found in America's early history and that continue to influence the country's direction, including its approach to education and the arts.

America is a young democracy. Americans are proud of this, and the principles that began life in the world of politics have made their way into the common cultural currency. Americans grow up able to enumerate "truths" that the framers of the Declaration of Independence held "to be self-evident": "all men are created equal, that they are endowed by their Creator with certain unalienable Rights," and that the government derives its "just powers from the consent of the governed." As President Abraham Lincoln stated in the Gettysburg Address, it is a "government of the people, by the people, for the people...." The Pledge of Allegiance to the Flag states that the country offers "liberty and justice for all."

A look at the country's 2000 presidential election is proof of Americans' faith in the country's founding principles. Once it was declared that George Bush had won the vote of the Electoral College, even if not the popular vote, Americans accepted him as the next president and went on about their lives.

Today, the border between democracy and capitalism is often blurred. Capitalism and democracy seem to go hand in hand, and the words sometimes become synonymous in the public's imagination. In addition, there is a global perception, particularly in Europe, that American culture is materialistic and superficial.

When the country was attacked on September 11 2001, Americans from all over the country traveled to New York City to help with their shovels, their time, and their lives. In every American's heart were the words, "Don't Tread on Me," which appear on the American dollar bill and the Seal of the United States of America.

Democratic practice is a paradigm that drives our culture but, as with any philosophy, it is subject to multiple interpretations.

To understand America's approach to education and the arts, it is necessary to understand America as a young democracy. The following statements, made 140 years ago by Alexis de Tocqueville in his book *Democracy in America*, are relevant to America's current attitude toward the arts:

We must first understand what is wanted of society and its government. Is it your object to refine the habits, embellish the manners, and cultivate the arts, to promote the love of poetry, beauty and glory?...

If you believe such to be the principal object of society, avoid the government of a democracy, for it would not lead you with certainty to the goal.

But if you hold it expedient to divert the moral and intellectual activity of man to the production of comfort and the promotion of general well-being; if a clear understanding be more profitable to man than genius; if instead of living in the midst of a brilliant society, you are contented to have prosperity around you;.... if such be your desire, then equalize the conditions of men and establish democratic institutions. (Tocqueville, 1945:243)

Monsieur de Tocqueville may have been prescient about one aspect of democracy. If a democracy were formed by a homogenous culture with hundreds of years of tradition and practice, the traditions and cultural beliefs probably would have been absorbed by the new political system. But in America's case, emigrants from many cultures, looking for an escape from the poverty and tyranny, settled the continent. People with many languages, religions, and traditions found themselves side by side seeking to survive and to build their own American Dream.

These settlers were faced with many unforeseen challenges requiring them to think creatively if they wanted to survive. The settling of America and the pushing of its frontiers were crucial to developing creative thinking in the new country and its culture. Progressive westward migrations in the search of new land or fortunes in silver and gold were a challenge to the newcomers' imaginations. The building of cities, infrastructure, and the means of transportation and communication required intense creative energy. Even though America's artistic achievements during the 19th century were not as prodigious as, for example, European accomplishments, it did produce a toughness, courageousness, and sense of exploration in its immigrants. This developing sense of creativity, however, did not necessarily increase

respect for the arts. In fact, many Americans felt that the arts were unproductive activities and their pursuit evidenced weakness of character. It was not until 1848 that Horace Mann, a leader well known to the history of American education, published his recommendation for an enrichment of the school curriculum through the introduction of music, drawing, and the study of natural objects. It should be noted that the puritan thinking of the day prohibited dance in any form while, at the same time, providing for music and visual arts as respectable activities. The remnants of the puritan ethic in America today remain a significant deterrent to the full development of dance in the country.

So, while it is recognized that Americans are creative, this creativity did not result in the generation of substantial traditions for art production or the nurturing of artists. In the chapter entitled, "In What Spirit the Americans Cultivate the Arts," Tocqueville contrasts democracy with aristocracy. He writes:

In an aristocracy the artisan would seek to sell his workmanship at a high-price to the few; he now concedes that the more expeditious way of getting rich is to sell them at a low-price to all... When none but the wealthy had watches, they were almost all very good ones; few are now made that are worth much, but everybody has one in his pocket.

[In a democracy] the productions of artists are more numerous, but the merit of each production is diminished. No longer able to soar to what is great, they cultivate what is pretty and elegant, and appearance is more attended to than reality; in a word, they put the real in place of the ideal. (Rockefeller, 1977:52)

The democracy that was to evolve from this frontier setting would not focus its creative energy or its education system on the arts. It would focus on technology. To be able to build a new country would require people educated to practical applications. The new leaders would not be philosophers or well-educated gentlemen. They would be hardy and rugged (hence America's obsession with rugged individualism as seen in the works of Henry David Thoreau and more recently, Ayn Rand), able to conquer the land and exist with people of many backgrounds. The Puritan ethic would survive as the means by which people would learn the value of hard work. Its focus on religion would provide the strength to live in the new land. The artist would have little role in this kind of survival. Another key issue related to the place of the arts in American society is whether or not one considers the importance of developing cultural literacy to building a cohesive society. The work of E. D. Hirsch is significant to this discussion and will be considered at length in a subsequent chapter.

Suffice it to say that if one accepts the idea that building cultural literacy is important to cultural cohesiveness then, to strengthen American democracy we need to recognize the importance of a government's role in preserving the public good. Instead, capitalism is expected to provide what is needed for the country's citizens through the mechanism of supply and demand. The thinking is that, if it is important enough, it will take care of itself. In the American system, businesses can be modeled in two ways, first as a for-profit enterprise, and second as a not-for-profit enterprise. To qualify for the not-for-profit status, an organization must prove that its mission is in the interest of the public good.

The East Clark project attempted to link the concept of “metamorphosis” with the concept of “neighborhood” using dance as a vehicle to lay a foundation for the growth of cultural literacy.

We will now trace the political and literary movements as they relate to the growth of arts education, the arts, and dance in America leading to the establishment of the ICARE initiative.

Key Policy Decisions and Publications

According to J. D. Rockefeller in *Coming to Our Senses: The Significance of the Arts for American Education*, Horace Mann is recognized as the first American educator to identify the importance of the arts in education. By 1848, America had developed an infrastructure with major cities, transportation systems, universities, and theatres. While the infrastructure that remained to be put into place could have focused more on ways to improve the quality of life and encourage more growth, it was not until 1977, that there was any sense that the government could (or should) take a part in fostering the arts.

This might have been due to the impact of two world wars on American life. To quote a colloquialism, ‘When Johnny came marching home’ after the Second World War, the country, its economy, its schools, and the lives of its citizens would pick up where it left off, but with the aim of creating a better life than before. Post-war bungalow homes were going up everywhere. America’s baby boom created a need for more teachers and schools, and the true spirit of capitalism was felt. Those baby boomers would reach college age by the early 1970s, just as the civil rights movement would force the government to enact social and civil rights

legislation. At the same time, America would be deeply involved in the Vietnam War. The fabric of American society seemed to be disintegrating. People searched for answers while the government appeared to forget about its responsibility to reflect the "will of the people." The time was ripe for an upsurge in the importance of the arts in society with their ability to encourage reflection and to get people to look at the world through different eyes. Simultaneously, the social and political upheaval of the time would motivate people to express their feelings through art.

Focusing on key political and issues of the 1960s, 70s, 80s and 90s, the political impetus began when the states recognized the need to provide support for the arts. At the state government level, a movement had begun to establish state arts councils. In 1960, Governor Nelson Rockefeller created the New York State Council on the Arts. This was quickly followed by the creation of the North Carolina Council for the Arts by Governor Sanford. By the mid-1970s, the principle of state support for the arts from tax dollars was firmly entrenched throughout America. Although Nelson Rockefeller was the governor of New York, it should be noted that the Rockefeller family had been a significant contributor to the development of Cleveland, Ohio, the home of East Clark Elementary School. They brought the railroad and banking business to Cleveland and were instrumental in the creation of the Cleveland Orchestra, the Cleveland Art Museum, and Case Western Reserve University. The arts existed in Cleveland, Ohio where neighboring cities had none.

Federal interest in arts education was first apparent was in 1962, during the presidency of John F. Kennedy. He created a position titled Special

Consultant on the Arts. The man appointed to that position was Mr. August Heckscher. Mr. Heckscher believed that:

In the eyes of posterity, the success of the United States as a civilized society will be largely judged by the creative activities of its citizens in art, architecture, literature, music and the sciences.
(Rockefeller, 1977:217)

Although not yet known by its current name, the concept of cultural literacy is evident in the above quote. Unfortunately, Mr. Heckscher's opinion did not result in any significant momentum on this issue.

The year 1965 marked the beginning of a significant trend in arts education support at the federal level. Three important pieces of legislation were passed which allowed for the expansion of the Office of Education's Arts and Humanities Program. The first was called the Elementary and Secondary Education Act, which created the first partnership between the arts and education. It provided special funding for programs for disadvantaged children, for innovative educational programs, and support for educational research. Arts and humanities projects were eligible for funding through these programs. A second piece of legislation created the National Endowment for the Arts (NEA) and the National Endowment for the Humanities (NEH). The third piece of legislation created the Office of Education, Arts and Humanities Program. In 1970, the Office of Education transferred \$900,000 to the National Endowment for the Arts to support programs for artists-in-schools.

In 1972, the National Institute of Education (NIE) assumed responsibility for funding of Arts Education research. It was through this program that

Harvard's "Project Zero" was established. "Project Zero" was a long-term initiative that explored the ways in which the arts can impact education and how they can be integrated into the curriculum. In 1973, the Congress mandated the establishment of the Arts in Education Program, jointly operated by the Office of Education and the National Institute of Education. Through this mandate, state committees were established throughout the country in an attempt to promote grass-roots arts education movements. In 1974, the arts-in-education program was authorized by the Education amendments with a congressional appropriation of \$750,000 USD.

The Rockefeller panel publishes a seminal report

In 1977, a national panel conducted an intensive study concerning the separate tracks that the arts and education seemed to be following and the implication of this situation for American culture. The results were published in *Coming to Our Senses: The Significance of the Arts for American Education*. The report concluded with recommendations for integrating the arts and education. What were some of the conclusions and recommendations that the panel made? What has happened during the period between the report's appearance in 1977 and 2000 regarding the impact of these recommendations? What is the American context in which this occurs? The answers to these questions have a direct bearing on the project conducted at East Clark Elementary School during the 1999-2000 academic year.

The 1977 Rockefeller report was extensive in its coverage of issues and concerns. In the report it was asserted that the American education system exaggerates the importance of words as transmitters of

information at the expense of other ways of transmitting information. It was the panel's belief that all of the senses are involved in transmitting information. This stance, of course, supports the theories of Howard Gardner that were emerging at the time.

One symptom of the problem with the American education system reported by the panel is that the arts in America are viewed neither as part of everyday living nor as a legitimate part of education. The panel recognized the importance of a basic education, but they also maintained that the arts are just as basic to the individual's development because the arts expand the concept of literacy beyond word skills.

Further, the panel defined more clearly what they meant by the concept of arts education. Arts education includes making art, knowing art, and using art as a general tool of learning. They concluded:

There is clearly a need for fundamental change in American education. And the opportunities lie within walking distance of the school. Suppose we said, "the city and its neighborhoods are of the curriculum; the school is the laboratory. Let us look at our environment first as a work of art, then as a work of history, work of science, work of nature, of physical labor, of government."
(Rockefeller, 1977:9)

Two points are important here. At the heart of the East Clark project was the belief that it was crucial that the students' work in their "metamorphosis" classroom activity be related to making connections with the local community, its businesses, and its arts. It is disconcerting that little emerged in curricula subsequent to the Rockefeller panel statement.

One of the panel members, Mr. Ryor, made a case for the arts as integral to the fabric of education. He said that:

Quality education in its most fundamental sense cannot be separated from the culture of a society. Quality of culture is expressed in its arts and its humanities. Those who say they can be removed from the curriculum are calling for the rape of Education; for a return to training at the expense of learning. (Rockefeller, 1977:11)

This is a strongly worded statement. To support the importance of this view, the Rockefeller panel discovered in 1977 that there was an increased involvement in the arts by the government at all levels. The federal and state governments functioned (and continue to function) as bankers by providing the funding for programs. Program control was left to the local units of government. A review of some additional historical events that brought us to the time of this study follows.

At the time of the Rockefeller report, the arts in America were flourishing as never before. As a result of funding by the National Endowment for the Arts, the Ford Foundation, and other foundations, the number of professional orchestras had doubled between 1965 and 1975. The number of resident professional theatres had quadrupled. And the number of resident, professional dance companies increased seven-fold, more than any other art form! This is significant because, looking at the situation in 1999, we see that it is dance in America that has declined more than any other art form.

The Rockefeller panel also researched other dissimilarities among art forms. According to the study, a difference between the use of dance in

the schools and other art forms was observed. For the most part, dance was not recognized as a separate subject, residing most commonly within physical education programs and taught by the school's physical education teacher. Within the physical education curriculum, dance comprised only ten percent of the course content. Activities usually consisted of dancing games, folk dances, and square dancing. Gymnastics was often included as part of the dance program. At the time of the writing of the Rockefeller report, the demand for dance in the schools had been increasing due largely to the artist-in-residence programs promoted by the National Endowment for the Arts. There was also some (but minimal) acceptance of creative movement as a separate subject.

Of all art forms, dance fares worst in the schools. In junior and senior high schools, folk and social dancing are taught as short-term units within the regular physical education class. In the larger metropolitan high schools, girls may be offered modern dance.

The use of dance specialists as full-time staff members is minimal. Dance performances, however are very popular. Although many small dance companies were springing up all over the country at this time, the number of dance teachers at the secondary level represents less than one percent of all teachers. [paraphrased] (Rockefeller, 1977:108)

At the completion of its study, the panel made three recommendations relevant to our discussion:

First, "the fundamental goals of American education can be realized only when the arts become central to the individual's learning experience, in or out of school and at every stage of life."

Second, "educators at all levels must adopt the arts as a basic component of the curriculum deserving parity with all other elements."

Third, "school programs in the arts should draw heavily upon all available resources in the community: the artists, the materials, the media, and the total environment-both natural and a man-made." (Rockefeller, 1977:248)

In 1977, evidence was presented that the arts cannot and should not be separated from education and that schools should be integrated within neighborhoods. They are not isolated from life. This supports the fundamental precepts of ICARE and affirms the importance placed by the East Clark project on integrating the school, its children, the ballet company, and Collinwood's businesses.

Significantly, the panel stressed that recognition must be given to each of the art forms, not only to music and visual art. It also pointed out the importance of teacher training and teacher education in the arts as part of their preparation to enter the workforce. The panel stressed the importance of providing experienced teachers with an opportunity for re-education and in-service experiences in the arts. The report recognized that a new breed of professional teacher would be required in order to understand the connection between the arts and the general education system. To this end the panel recommended (summarized):

- The creation of a National Task Force to assess current arts education practices and leadership needs. The task force would recommend ways to infuse the field with the necessary leadership skills, including management, political action, and human relations.

- A pilot training program to be established in several states to develop both group workshops and individual study programs. These programs would be designed to benefit people engaged in arts education and arts leadership positions at the state, regional, district, and school building level.
- Since the arts are multi-lingual and multi- sensory, the panel urged that they be made available to all Americans, particularly those with special needs. Therefore, it was recommended that specially designed arts programs be established in all institutions that have responsibility for these various, disadvantaged populations.

It is interesting to see that the panel detected a link between Special Education and instruction in the arts. This is a link that our project team at East Clark neglected to make. As evidenced in the author's diary, our discussions about shaping the project had not included the Special Education students in the second grade level. They joined the project really by accident when it was discovered that they would be the only students in this grade not participating. Although the special needs students participated and were featured in the performance, the Special Education teacher had not attended the dance classes or joined the Team. This became all too obvious as I sat in the back of the audience watching the performance by the children for their parents, teachers, and the media.

I happened to look at the woman standing next to me. She had tears in her eyes. Assuming that she was someone's mother, I asked which child was hers. Her response so moved me, that I could feel tears in my own eyes.

"I am the Special Ed teacher. Those students that you see in the front leading the rest of the group are my students. I

have never seen them do anything in which they were leading a class. This has done so much for their self-esteem. They have developed a sense of confidence and pride."

It occurred to me that this was one of the most unexpected results of the project. We had never discussed the school's special ed students in any context. It was only when it was discovered that they would be the only second grade students not included in the project that we decided to add them. The Special Ed teacher had not even attended the classes with Mr. Evert. She had simply sent the students to the class. (From Project Diary, May 25, 2000)

Returning now to the findings of the Rockefeller panel, we see that they further recognized that political connection at the highest levels was important. In order to insure that these recommendations were reflected in policy and practice the panel urged:

- The President's Cabinet should include a Secretary of Education. In any resulting department structure, the arts in education should have a prominent position, and a Special Adviser for the Arts in Education should be appointed to serve the Secretary of Education.
- Until the President establishes a separate Department of Education, a Special Adviser for the Arts in Education should be appointed to serve the Secretary of Health, Education, and Welfare.
- The President should appoint a special White House Adviser for the Arts. This advisor's areas of concern should include the role of the arts in education.

Reports ten years later trace the condition of the arts in America

...the arts are the minority subjects in American education, and they suffer all of the indignities of the down trodden-low status, neglect, poverty, and powerlessness. (Fowler, 1988: xv)

Ten years after the appearance of the Rockefeller panel's *Coming to Our Senses*, Charles Fowler wrote *Can We Rescue the Arts for America's Children?* In summary, he concluded that the arts remain in the minority as subjects in American education and that they suffer from low status, neglect, and lack of power. By 1988, the arts still had not gained much status in the American education system.

In the time subsequent to the appearance of Rockefeller's book, there had been changes in the American educational system. The Scholastic Aptitude Test (SAT) was increasingly emphasized, and the substandard performance of American students on this test induced a back-to-basics approach to education that relegated the arts to an even lower priority within the system. In 1986, there was a shift in the responsibility for arts education from the Department of Education (DOE) to the National Endowment for the Arts (NEA). Both the state and federal support for school-based arts education decreased significantly in the 1980s.

The dilemma for those involved in the arts as educators or artists has been to find ways to explain how the arts work intellectually while recognizing the need to be free to explore ideas, techniques, and issues. At the time of the Fowler report, the arts had not been recognized as forms of knowledge. Rather, they were taught as acts of production implying the separation of creative work from intellectual work. That link might have been made if the connections between tradition/history, reading literacy/cultural literacy, human consciousness/art expression had been argued.

The first purpose of arts education is to give our young people a sense of civilization. American civilization includes many

cultures—from Europe, Africa, the Far East and our own hemisphere. The great works of art of these parent civilizations, and of our own, provide the guideposts to cultural literacy. Knowing them, we will be better able to understand, and therefore build on, the achievements of the past; they will also be better able to understand themselves. Great works illuminate the constancy of the human condition. (NEA, 1988:13)

This statement has far reaching consequences. Embracing this line of thought might have resulted in a radical change in the American education system. Ann Reynolds, the Chancellor of the California State University equated the depressed state of the arts in American education with that of the state of science when the Russians launched Sputnik. In her speech of 1984 she said:

The nation is facing a crisis in the Fine Arts on a level with the crisis in space technology during the 50s and 60s. When the United States decided it wanted to conquer space, it found the financial, intellectual, and institutional resources to achieve that goal. Our lives have been changed and improved through the many discoveries, and the applications of these discoveries, inherent in the space program. I believe that the arts play no lesser role in the survival of our humanness, and therefore we must seek resources to support the components of the National Arts effort. (Fowler, 1988:14)

Unfortunately, the United States did not embrace the chance to cultivate the arts as it had the sciences. Conquering frontiers is still driving our social psyche.

Interestingly, during that same year (1984), the National Center for Education Statistics (NCES) published an analysis of course offerings and

enrollments in the arts and humanities on the secondary school level. The statistics revealed a critical lack of arts in the educational system. There were also interesting differences among the geographical regions of the country. Courses in arts appreciation were found more often in the northern region of the country. Schools from the South were least likely to offer instruction in the arts. The difference between the percentage of arts courses in the North and West versus the South was statistically significant. Western schools were the most likely to provide instruction in dance.

Other interesting facts revealed in the NCES study were that, for the most part, bright, college-bound students were the population receiving education in the arts. The NCES Study found that

The percentage of schools with above average numbers of offerings in the arts was greater when over one third of their students were in an academic program. (Fowler, 1988:16)

Opportunities to study the arts also differed according to race and socio-economic status:

Schools with 10 percent or higher concentrations of black or Hispanic students offered fewer arts and humanities courses. Concentrated participation in the arts among white students was twice that of black students. (Fowler, 1988:16)

Another study, conducted by the Alliance of Independent Colleges of Art found:

As of June 1984, nearly 70% of the public schools surveyed had experienced reductions in faculty positions, course offerings or

program budgets for the teaching of art over the past three years. In addition, 40% of the schools anticipated additional cuts occurring between 1984 and 1987. Probably the most important point to be derived from the data was that overall, 67% of the 1164 schools reporting experienced reductions in at least one category of the inquiry. (Fowler, 1988:17).

Beginning with the appearance of *Coming To Our Senses* in 1977, when America was experiencing a renaissance in the arts, to the late 1980s, we discover that arts organizations have suffered severe budgetary cutbacks. The shift of funding and authority from federal to state to local education agencies that occurred during the late 1970s and early 1980s threatened the existing state curriculum standards and guidelines for a well-rounded, basic education that included the arts.

And as both state and local interpretations of an appropriate basic education became subject to increasing economic pressures and the nationwide movement for educational reform, the case for the arts in the schools looked grim. (Fowler, 1988:131)

Can We Rescue the Arts for America's Children? concludes with statements that aptly place the importance of education in the arts in a meaningful context:

We need to develop more and better artists. We need more and better Arts Education to produce better-educated human beings, citizens who will value and evolve a worthy American civilization. The human capacity to make aesthetic judgments is far too scantily cultivated in public education. As a result, Americans seldom recognize that most of the decisions they make in life – from the kind of environments they create in their communities, offices, and homes to their decisions about the products they buy

and of the clothes they choose to wear—have an aesthetic component.

That component is too seldom calculated when mayors make decisions on public housing (it has been said that we build slums and call them apartment houses), when zoning boards make decisions about appropriate land use, when Boards of Education approved the architecture of new schools, and when legislators vote on environmental and other issues.

When the aesthetic component is ignored, we denigrate life. We abuse people with dehumanizing environments, bombard them with insensitivity and ugliness, and deprive them of the comforts and satisfactions they need for their psychological well-being.

Quite simply, the arts are the ways we human beings talk to ourselves and to each other. They are the languages of civilization through which we express our fears, our anxieties, our curiosities, our hungers, our discoveries, our hopes... But arts are not just important; they are a central force in human existence. Each citizen should have sufficient and equal opportunities to learn these languages... (Fowler, 1988:152)

From the 1970s through the year 2000, there is a recurring and consistently consensual debate found in the literature regarding public thought about what is important in education and whether the arts and art education is important. A majority of parents would prefer to send their children to schools that place emphasis on basic education and discipline. The majority asserts that the purpose of education is to prepare students to join the workforce and to be able to advance in their careers. At the same time, various polls taken throughout these years find that at least 90 percent of the nation's population believes that the arts are

important to the quality of life in their communities. Most will say that the schools should be offering more courses in the arts. Paradoxically, American people believe the arts are important, but are very strong in their conviction that the school should concentrate on reading, writing, and arithmetic.

According to *Coming to Our Senses*, the arts were thriving as never before, while arts education was struggling to survive.

Thus, the American people do appear to believe the arts are important, but simultaneously they are hard put to reconcile that view with their conviction that the schools should concentrate on reading, writing, and arithmetic. (Fowler, 1988:54)

The Interlochen Symposium

In a reaction to the plight of the arts in American education, a symposium was convened in 1986 by the American Council for the Arts and Music Educators National Conference. Known as the Interlochen Symposium, over 30 leaders from arts education associations, arts advocacy groups, and arts service organizations met for a full day of discussion. At the meeting, the group drafted a document containing 32 points named "The Philadelphia Resolution." Among the resolutions was an agreement to schedule further meetings of the ad hoc National Arts Education Working Group. Subsequent to the Philadelphia Resolution, another document was prepared, "Concepts for Strengthening the Arts Education in Schools."

The Interlochen group utilized its lobbying and advocacy efforts to ensure that the arts were mentioned in a report being prepared by the then U.S.

Secretary of Education William Bennett. The report was called "First Lessons," and the following statement appeared in the document:

The arts are essential elements of education just like reading, writing, and arithmetic. Music, dance, painting, and theater are keys that unlock profound understanding and accomplishment. Children should be handed these keys at an early age.
(McLaughlin: 1988,5)

The Philadelphia Resolution was important because it was effected at a high level of government and was, therefore, likely to have an impact. The Philadelphia Resolution asserted that the arts are basic and necessary to education and at the same time are widely neglected in American schools. To evoke change, they affirmed the need for policy making and advocacy effort. The subsequent document, "Concepts for Strengthening Arts Education in Schools," contained much of the same information but in greater detail. For example, in the teaching of the arts, student involvement should include creating, studying, and experiencing the arts. It urged the incorporation of arts skills and knowledge into regular classroom subject instruction. To achieve this, teacher education programs would have to contain an arts component. It urged forming relationships with arts organizations in the school community. And it mentioned the importance of arts education in promoting and developing cultural literacy. ICARE, the funding agency that supported the pilot project at East Clark Elementary School, believed that the incorporation of the arts into educational classroom practice was fundamental. With the Philadelphia Resolution, we see the growth of that thinking from the 1977 Rockefeller report that has lead us to the East Clark project.

The challenge to be faced, according to the Philadelphia Resolution, was to address the significant differences that existed between school districts regarding resources, curricula, and available art opportunities. For example,

Dance is taught by regular school personnel – usually physical education teachers, who have had little training in dance. Theater is usually taught by certified English teachers. (McLaughlin, 1988:31)

One solution to introducing arts education into the school would be to employ professional artists. This single recommendation promised to have a significant impact on the availability of work for artists. And, it would come at a critical time.

As far back as the Great Depression, professional artists were employed under the Works Progress Administration (WPA) to play a role in the schools. During the terms of Presidents Kennedy, Johnson and Nixon, substantial funds were made available for school districts to employ practicing artists as artists-in-residence. (McLaughlin, 1988:31)

Another issue deemed necessary to the further development of arts education was the identification of the sources of curriculum control. States, of course, set educational standards, but there are agencies and organizations that also have an impact. In the field of dance, for example, the professional accrediting group is the National Association of Schools of Dance.

Teacher education thus reflects the fragmentation of our society into groups and splinter groups, each designed to protect the

special interests of a particular field or body of practitioners.
(McLaughlin: 1988:33)

The training of teachers was another issue. At the time this report was published, it was felt that university Schools of Education were placing too much emphasis on educational theory and practice and not enough emphasis on the content of the discipline. This trend was at the root of another later teaching practice that encouraged teaching generically by removing cultural bias from instruction.

It was also determined that incorporating sufficient arts instruction in the schools would require a minimum of 13,000 new teachers across the nation. To achieve this training goal, the group made several suggestions. Among them were the creation of certification for dance and theater teachers, greater advocacy work, and lobbying. It is possible that this is at the root of the problem why that 93 percent of the time is spent on arts advocacy and lobbying effort, while only six percent is devoted to research. While those in the sciences had research and evidence to support their requests, those in the arts had a lot of passion and willingness to advocate but little research to support their claims. Later in the 1990s, a funding gap appeared between the art fields. Funding and support in visual arts and music was far greater than that in theatre and dance. Those from the visual arts and music disciplines busied themselves with conducting research while theatre and dance people continued to rely on advocacy.

The American Council for the Arts is one of the nation's primary sources of legislative news affecting all of the Arts and serves as a leading adviser to arts administrators, educators, elected officials,

arts patrons and the general public. To accomplish its goal of strong advocacy of the Arts, the Council promotes public debate in the various national, state and local forums; communicates as a publisher of books, journals, magazines; provides information services through its extensive arts education, policy and management library; and has as issues Arts Education, the needs of individual artists, private sector initiatives, and international cultural relations. (McLaughlin, 1988: 134)

Subsequent to the Philadelphia Resolution, the first, congressionally mandated study of the state of arts education in the history of the United States was being prepared by the National Endowment for the Arts. Influenced by the Philadelphia Resolution and its concept for strengthening the arts education in schools, the NEA's resulting report is now well-known in America. Entitled *Toward Civilization: A Report on Arts Education*, and also published in 1988, the report asserted that the arts should be taught in school, and presented the reasons why and a summary of what arts education had become. It finished with suggestions for improvement.

The NEA report found that:

We have a gap between commitment and resources for Arts Education and the actual practice of arts education in classrooms. Resources are... not being used [to allow] students to become culturally literate. The arts in general have not been taught sequentially. Students of the Arts are not being evaluated. Many art teachers are not prepared to teach history and critical analysis of the Arts.

This condition of Arts Education, for the individual and the nation is a tragedy. (NEA, 1988:v)

Toward Civilization reported on the condition of arts education in the elementary school. In the school climate of that time, while the traditional courses were being taught, other education was also being provided such as safety practice, hygiene skills, coping with abuse, etc. This created a very difficult time challenge for the teacher. *Toward Civilization* estimated that 12 percent of elementary school instructional time was devoted to the arts consisting primarily of the visual arts and music. The survey they conducted in 1987 showed that many districts operated without required texts in the arts. In summary(NEA, 1988:50):

SUBJECT % OF INSTRUCTIONAL TIME	
Language Arts and Reading:	25%
Social Studies:	9%
Arts Instruction (All Arts):	12% of which...
Visual Arts	5%
Music	5%
Dance, Drama, and Writing	Combined Total 2%
All Other Subjects	50% of instructional time.

Figure 2: Summary of Instruction Time

Further, the state report filed in 1985, and titled *Arts, Education and the States*, found that 93 percent of state education agencies had established education goals, but only 25 percent of these contained any reference to the arts. A report written in 1987 by the U.S. Department of Education found that most districts had curriculum guides with specified instructional goals in terms of student outcomes. How well these were developed among the various subjects was not consistent.

Finally, we need to look at the issue of testing and evaluation in the arts as presented in *Toward Civilization*.

Nowhere in the country is there any systematic, comprehensive, and formal assessment of student achievement in the arts. There is a lack of standardized curriculum and materials. A second problem for testing and assessment in Arts Education has to do with the nature of the Arts and arts instruction. Standardized multiple-choice achievement tests are of no use. Third, arts educators themselves are divided as to whether testing in the arts is a good idea. (NEA, 1988:91)

A search of the literature revealed that in the 1970s there had been an attempt to implement national evaluation of the arts in schools. Nationally, students were asked to play, perform, and improvise pieces of music. They had to read standard musical notation, respond to questions about the history of music, make a judgment about the merit of musical selections, express their attitude toward music, and read standard musical notation. A similar evaluation was conducted regarding the visual arts. However, this did not include dance, and this national assessment was not repeated.

In 1987, the NEA survey of school districts...

revealed that fewer than 7% of school districts used district wide competency tests in the arts to promote students from grade to grade. (NEA, 1988:95)

Although states had written curriculum goals and objectives in the arts, these were often modified at the school district level. Instructional

practices and content of local arts programs were so varied that any attempt at standardized testing was impossible.

The position of the National Endowment of the Arts was to support testing. Also, the Advanced Placement program of the College Boards did establish a program for testing and evaluating high school art and music students at the advanced level.

The NEA report also cited the approach applied by the Dutch government.

The Dutch experience with standardized testing in the arts of all high-school students shows that the development of such testing in the Netherlands had the effect of increasing the visibility and seriousness of the arts curriculum as basic schooling. What was tested became what was important. (NEA, 1988:97)

Also interesting about the Dutch approach was that they started with the tests rather than developing the curriculum first. Another comparison of national testing can be made with the British education system where A level examinations in dance do exist. The O level testing developed in Hong Kong for dance in physical education is a similar example.

The NEA report also attempted to look at the volume of material available in arts research. The Educational Research and Information Center (ERIC) which publishes abstracts of research on education was able to locate 246 abstracts on dance from among a total of 3,000 in the arts. Keep in mind that this was in 1988. What they found was that 81 percent of articles about arts education were written primarily for advocacy and only seven percent contained substantial research and

evaluation. In dance, 93 percent of the articles were about advocacy and eight percent were about research and evaluation. (NEA, 1988:120)

The above data point to a distinct downward trend in support for arts education. Laura Chapman, in her book, *Instant Art, Instant Culture: the Unspoken Policy for American Schools*, published before the NEA report, had already been alert to the issue:

Few citizens realize that 80% of our nation's youth graduate from high school with little or no instruction in the arts. The typical high-school graduate has a token education in the arts. About 90 hours of instruction in the visual arts is normally required-all of it compressed into a single art course taken in the seventh or eighth grade. Requirements in music are essentially the same. The study of dance and theater is rare. (Chapman, 1982:19)

The Advent of Curriculum Based Arts Education, in the 1990s

In the early 1980s, the Getty Center for Education in the Arts attempted to find out why arts education is accorded such a low status in most of the nation's schools. They discovered that the emphasis in arts education focused on fostering creative expression and developing an artistic skill. The Getty Center recommended that education in the arts should emphasize substance and rigor to the same extent as traditional academic courses. In other words...

To develop visual art programs that encompass art history, art criticism, and aesthetics, as well as art production – to make the curriculum discipline based. (Fowler, 1988:63)

We must now return to that important question raised by Alexis de Tocqueville regarding the demands for quality with the necessity for quantity in a democratic society. The question the Getty panel asked was:

Is it wise to contend that a little art (or education, or arts education) provided for everyone who would have it is better for society than in an in-depth experience for the few whose talent and brains can best profit from it and thereby most benefit their fellow man? (Fowler, 1988:80)

The Getty Center panel opined that...

Some members of the arts education community are trying too often to increase the number of committed individuals through mass marketing methods, not realizing that unless they are very sophisticated in their approaches, they can be working against their long-term objective of individual participation and commitment.

Unless the arts education community recognizes that the mass and individualistic approaches to cultural formation are fundamentally antithetical, and that they tend to cancel each other out, and that they tend to produce perpetual stasis rather than real growth, its mass marketing methods can create as many problems as solutions. (Fowler, 1988:81)

This kind of thinking appears counter-productive to educators and artists and to those who believe in the importance of cultural legacy. Building tradition and legacy would imply a shared understanding of the arts. This statement is relevant, however, when we look at how the arts are approached and taught in the school curriculum. It would make sense that, to develop professional artists, there must be specialized training

and opportunity available. These centers of training would be voluntary and geared to those selected because of potential and talent. That leaves the question of how to deliver arts education in the regular school setting. If we focus on providing a curriculum that gives a little exposure to developing artistic skill, providing performance opportunity to see what it feels like, and valuing or responding to art to show that we have learned something, then perhaps De Tocqueville is correct. The Getty Center model, advocating a discipline-based approach, attempts to create credibility and parity for studying the arts in a school setting. It recognizes the importance of learning the arts through their own media and with a contextual approach including history, technique, and theory. In Chapter Three, we will look at curriculum theory in more depth. There, E. D. Hirsch, who writes about the importance of a shared culture for societal cohesiveness, will be discussed in depth. His theory will be juxtaposed with other theories about removing cultural value from teaching practice in order to remove bias from instruction. While there is some resemblance with the Getty DBAE model, the project at East Clark focused primarily on Hirsch's model.

On a final note, the reliance on lobbying and advocacy efforts to gain acceptance of the arts by the general public also has potential antithetical consequences. In the sciences, research leads to incontrovertible truths. If the sciences relied extensively on advocacy, the public would find it easier to refute its claims and vote accordingly. This is a difficult task for promoting the arts, as the arts assume that there is more than one answer to a creative challenge. The emphasis on lobbying and advocacy to such an extent—greater than 90 percent—makes it probable that those

involved will develop "victim" mentalities leading to an underdog mentality requiring continual justification.

Summary of Historical Acts and Initiatives

It might be useful to reiterate here the initiatives at the federal level between the 1960s and 1980s that affected education and the arts. In 1965, there were two important pieces of federal legislation passed. One was the "Elementary and Secondary Education Act" and the other was the founding of the National Endowment for the Arts (NEA). In 1969, the NEA launched its first education program called "The Artists and Schools Program." In 1972, the National Institute of Education was established with a research-oriented mandate. In 1973, the first congressional program to support arts education came from the "Arts in Education Program" of the John F. Kennedy Center and from the Office of Education. At this same time, the Alliance for Arts Education implemented its program of organizing state committees throughout the country.

Much changed in the 1980s. In 1979 the Office of Education was extracted from the Department of Health, Education, and Welfare and given the status of a separate department. Arts, however, counted for very little within this educational program. President Ronald Reagan recommended at the time that the department be dissolved and that the appropriations for the National Endowment for the Arts be cut by half. At that point, the arts and education programs in the country were threatened with extinction. The National Institute of Education was dismembered, and its work was assumed by four departments: the Office of Research, the National Center for Education Statistics, Programs for Improvement of

Practice, and the Office of Information Services. In total, the fiscal allocation for these four offices was less than when it was one department. By the end of the 1980s, there were no arts initiatives or programs at the Department of Education. In 1987, however, the Department of Education created the National Arts Education Research Center in a joint venture with the NEA.

In 1981, the same year that the Department of Education abandoned arts education, the NEA began to vigorously support the cause of arts education. In 1988, at the request of Congress, the Endowment prepared a report on the state of arts education in America. The study found that:

A major gap between commitment and resources for Arts Education and the actual practice of Arts Education in classrooms exists. Resources are being provided, but they are not being used to give opportunities for all, or even most, students to become culturally literate. The vast majority of today's adults say they had no real education in the arts when they were in school. And then, as now, resources for Arts Education were used primarily to produce performances and exhibitions by talented and interested students for the enjoyment of parents and the community. They are not being used to help young people move toward civilization. This is a tragedy, for the individual and the nation. (Fowler, 1988:108)

During these years there were changes at the state and local levels as well. In 1987, state arts agencies, along with the National Endowment of the Arts, began to launch broader-based initiatives in arts education. Rather than concentrate exclusively on artists and artists' residencies, these initiatives focused on curriculum-based arts education. Most arts

instruction, however, was in the form of projects. The arts were not being integrated into the fabric of education. In 1987, the arts-in-education portion of the National Endowment of the Arts budget was \$5.3 million USD. In contrast, the National Science Foundation received \$50 million USD that same year for purposes of expanding and upgrading science education for elementary school children.

In response to the precarious position of the arts, some new agencies were born from grass-roots efforts. The American Council for the Arts (ACA) expanded its role to encompass Arts Education. The Getty Center of Education in the Arts has, as one of its main activities, the development of discipline-based arts programs in the schools.

Conclusions

What are the recurring themes?

Research surveys have shown that Americans believe that the arts are important but not crucial to education and well-being. At the same time, research has also shown that the study of the arts is important to the learning process and to the well-being of a culture and its legacy. As a result of influential visionaries such as Governor Rockefeller, government support for the arts has occurred, but primarily through state appropriations. Federal funding has been minimal.

How then can we explain that the arts have not established a stronghold in education?

We see attempts to establish credibility for arts education and the arts from the 1970s onward, but, the funding that would be necessary to place

programs and train teachers was fragile, subject to political tides, and low in priority when it comes to budgets and tax dollar appropriations.

Because of this vulnerability, the arts have not been able to successfully establish themselves in the American system and so live, however precariously, from funding cycle to pilot project initiatives.

Harking back to the country's beginnings, we see that America's legacy will probably be its leadership in the development of technology not its cultural sophistication or its arts. Innovations in technology are a strong indicator of the creative thinking for which Americans are known. Unlike other countries, however, the idea of what the government supports in the name of public good does not include the arts. That role is assumed by business. When a business is deemed to be serving the public good, it can qualify for non-profit status, meaning that it is tax exempt.

America has no national education system. Education is controlled at the state level and is strongly regulated at the local level. This makes it difficult, if not impossible to gain a national support base for integration into the educational system. It also explains the predominance of pilot projects and local initiatives.

What conclusions relevant to the East Clark project can we draw from this brief history?

In some ways East Clark Elementary School can be viewed as a typical example produced by the American public education system. Existing in an urban ghetto and subject to funding through a local tax base, there is insufficient economic support to maintain it. Surviving in the American

system where non-government intervention is the norm and no standardized curriculum exists, how can this system ever expect to rise to any level of excellence?

This school is an example of what Rockefeller cautioned against in 1977.

Quality education in its most fundamental sense cannot be separated from the culture of a society. Quality of culture is expressed in its arts and its humanities. Those who say they can be removed from the curriculum are calling for the rape of Education; for a return to training at the expense of learning. (Rockefeller, 1977:11)

By integrating art into its classroom practice, our "metamorphosis" project was simply trying to undo years of neglect by an educational system. And we would try to achieve it with a young group of children for whom it might not be too late.

Why have the arts in education lacked recognition?

Thus far in American history the arts have not been recognized as anything more than a "frill." We have developed a culture that rewards technological development and the use of creative ability to support that activity. The importance of religion in American life has served to further downgrade certain art forms such as dance.

Schools are funded by local tax levies. In many systems today, "frill" programs have been cut because tax levies were not passed by the voters. Schools that want such supplemental activities as sports and arts must pay for them directly, which only wealthier communities can afford.

A further factor in promoting the arts is the lack of sufficient education of our own artists, who are products of the educational system so lacking in arts education. This was clearly shown in the recent issue of *Pointe* magazine. Our artists have had neither the benefit of exposure to the history of their chosen art nor the benefit of learning about other arts and their inter-connection.

If there is to be any progress in integrating the arts with education or an improvement in the credibility of artists in America, we need to work toward cultivating an understanding of these issues within our society.

To achieve this, we consider the questions being asked in educational research and theory. The next chapter will review some of the more critical theoretical questions related to arts in education.

Chapter Three: Curricular Issues

The battle front is everywhere. There's no place to run, or hide.
(Paul Robeson)

Introduction

It was October 7, 2000, and the Ohio Arts Council was holding its annual arts-in-education conference. The speaker was Judge Glenda Hatchett. The former chief presiding judge of the Fulton County, Georgia, Juvenile Court was discussing the power of art to reach at-risk youth. She told the story of a 13-year-old girl who had been arrested. Initiation into the local gang had required that the girl prostitute herself. Upon her release from prison, gang members told her that, to prove her loyalty to the gang, she must kill her mother.

This case was significant for the Judge because it became a catalyst that changed the way in which she sentenced youth. She was convinced that intervention for at-risk youth had to be made before they committed their first illegal act. She promoted a view that children need to be rooted in the positive and live in a nurturing family environment.

She also believed that involving youth in the arts engaged their creative potential and nurtured a sense of control over their lives. The feeling of empowerment and the resulting positive change of self-image provided them with the strength to leave the gangs. She said:

The great equalizer is education enriched by art.

Then she presented her “*Lego Theory*” which meant “to keep linking pieces in the community” which will result in a community that is enriched and integrated on many levels. She encouraged the arts teachers present.

Do not be discouraged. Pioneers always encounter barriers. We must get rid of the mantra “Three Strikes and You’re Out.” We must focus our efforts at what to do “Before Strike One.” Our art and artists are doing the re-defining. [Paraphrased from speech]

The Judge had arrived independently at conclusions about human development that several educators had been already promoting. The overall aim of the East Clark project was to awaken the whole being and all of its thinking processes. The East Clark case study sought to link the community with the students while simultaneously providing educational experiences that encouraged embracing a view about change. How did the arts, youth at-risk, and education arrive at this point of convergence in American history? What events had shaped these cultural aspects of America? What approaches to education can be utilized in conjunction with the arts to effect needed societal changes? And in particular, how has dance, as one of the art forms, felt this impact?

First, we must explore what is meant by a curriculum. Behind the decisions made about what to learn and how to learn it are peoples’ beliefs, cultures, theories, and environmental context.

The theories informing the case study at East Clark School are drawn from the views of E. D. Hirsch, Elliott Eisner, and Howard Gardner. The

project was based on a similar one conducted in the Chicago inner-city school system, called CAPE (Chicago Arts Partnership in Education).

There are many levels in which curricular decisions affect our lives. Decisions regarding instituting a national curriculum in the UK were hotly debated. Discussions for doing the same in America will likely never be resolved. Controlling information means controlling behavior, almost an anathema to those who promote democracy and individualism.

On another level, the way in which information is transmitted has a large impact on how we feel about what is being learned and how we feel about others and ourselves. Negative or positive reinforcement from the teacher affects this state of mind. How the instruction is delivered—whether compartmentalized, taught contextually, or taught generically—will have other ramifications that affect our thinking and processing of information and our emotional reaction to it. Finally, the environment in which we learn will have an impact on our reaction to what we learn.

Implementing curricular ideas has a set of problems of its own. Voters and administrators must accept proposals for change. Teachers must be educated and systems need to adapt. In the end, what is delivered to the children is likely to have been modified and tailored in response to multiple forces.

In this chapter, we will review a number of viewpoints that address ways in which experiencing the arts can impact learning. This will include examining theories, pilot projects, psychological factors, and ways in which current educational thinking may affect the ability to employ arts education in the classroom.

The education theories taken to task in this chapter will be those that promote content-neutral teaching. Multicultural teaching approaches will also be criticized.

Art as a symbol system: a form of literacy

The works of Elliott Eisner and Howard Gardner and their theories about multiple intelligences ushered in exciting possibilities for educational reform. Much education theory has focused on rote memorization and the learning of raw information rather than on ways of thinking and analyzing. Deductive and inductive reasoning are common ways of thinking. For example, while we may not remember an actual equation from physics, we can retain the reasoning process that was involved in conducting an experiment. Similarly, learning how to create a three-dimensional effect on two-dimensional paper in a visual arts class will induce a process of observation that enhances our perceptual abilities. Of further interest would be to approach subject material by utilizing multiple ways of thinking. This would support a multi-disciplinary approach to learning in the school.

By 1988, there was a growing sentiment among scholars regarding the function and role of the arts in human civilization. This new rationale impacted the role of the arts in education positively. A few educators, with theories that were considered radical, were promoting a view of the arts as symbol systems equal in importance to the symbol systems represented in science and mathematics. In 1982, Elliott Eisner expressed a view that had gained acceptance:

By broadening our conception of literacy and developing those literacies through a specially designed curriculum, the skills of

reading, writing, and computing will themselves improve. Reading, for example, requires an ability to hear the melody of a paragraph, to visualize the scene as portrayed, to feel the pulse and power of a trenchant passage. To write it requires the ability to see, to hear, and to feel the world so that the writer will have the content to express and a desire to share it with others. Such achievements are not educationally marginal. Attention to the development of multiple forms of literacy should not be regarded as a diversion from what is important in schools; rather, it is at the very heart of what education requires. (Eisner, 1982:8)

At East Clark school, we sought to engage multiple senses in the learning process. The students were participating in dance classes in which they learned physical material and French terminology while studying and making the music that they danced to. Applying movement ideas to a way of visualizing grammar rules created another type of cross-fertilization. In science class, the students learned about metamorphosis and related it to art class by identifying stages in their lives and depicting them visually as well as describing their thoughts with complete sentences. When these activities were finished, they were asked in dance class to create movements to express animals' metamorphic stages. Weaving in the use of multiple forms of intelligence and the senses was serving to reinforce learning through diverse connections.

Like verbal, mathematical, and scientific symbols, the symbol systems of the arts were invented to enable us to react to the world, to analyze it, and to record our impressions so that they can be shared. If our concept of literacy is defined too narrowly as referring just to assemble systems of language, mathematics, and science, children will not be equipped with the breadth of symbolic

tools they need to represent, express, and communicate the full spectrum of human life. (Fowler, 1988:8)

An Exploration of E. D. Hirsch's Concept of Cultural Literacy and Its Relationship to Curriculum Development and the Arts

Judge Hatchett had presented her "Lego Theory" to an assembly of arts educators. Through her experiences as a judge, she had come to believe that we were creating a disenfranchised society. The result was that gangs had developed their own sub-cultures whose values could not be woven into the mainstream cultural fabric.

Judge Hatchett's "Lego Theory" is actually a simplified version of the theory of Cultural Literacy espoused by E. D. Hirsch in the 1980s. If pressed, how would one define the American culture? If someone says, "I am an American," what does that mean? The answer would imply a shared body of experience, knowledge, and education. When we try to imagine ancient cultures, what information is used to reconstruct their world? Is it not their artifacts and writings upon which we draw our conclusions?

In Smith, R. (1994) *General Knowledge and Arts Education: An Interpretation of E. D. Hirsch's "Cultural Legacy"* scholar E. H. Gombrich, was quoted about the tradition of imparting general knowledge in order to participate in society effectively.

All living languages presuppose some sharing of knowledge, and all cultures have a common stock of information on which their members rely for effective communication... This is one of several fields of common knowledge that Gombrich calls, 'sources of metaphor.' Try to understand Indian poetry and literature,

Islamic culture [or any culture] without any inkling... Religion provides most cultures with a central domain of metaphor.... [which] typically survive the decline of faith.... Many of these metaphors are learned in childhood. (Smith, 1994:2)

Countries develop laws of governance that are based upon a common belief system. The education of that country's citizens will include indoctrination into its belief systems and politics. A workforce will need to be trained and minds cultivated to insure the continuation of that society. Education is about more than learning mathematics, science, and reading skills. An educational system must insure that a culture's memories and traditions are preserved, passed on, and recorded. The fabric that binds society is its foundation of common knowledge. That body of shared information known as common knowledge comprises cultural literacy.

Both Smith and Hirsch believed that there has been an alarming slippage in the minimum cultural literacy needed to sustain our American way of life, and that it has adversely affected our quality of life. Smith quotes the poet Matthew Arnold who wrote that...

modern democracies would experience difficulties if they fail to sustain their preoccupation with the quality of life and learning.

Arnold was convinced that "high culture" was the crucial component in a healthy, democratic state. A number of educators and culture theorists are concerned that the cultural metaphors of shared understanding are not being transmitted adequately. Gombrich discusses the area of cultural metaphor:

Artists are lasting embodiments of human greatness, its triumphs and temptations. Works of art enable us to examine our relation to many other spheres of human experience – love, courage, humility, death, victory and defeat. This use of works of art, in other words, is central to traditional justifications... (Smith, 1994:3-4)

As illustrated in the previous chapter however, the role of the arts in the American educational system is minimal and considered far less important than reading, writing, and arithmetic in general education. Fowler pointed this out in *Can We Rescue the Arts for America's Children?*

Like verbal, mathematical, and scientific symbols, the symbol systems of the arts were invented to enable us to react to the world, to analyze it, and to record our impressions so that they can be shared. If our concept of literacy is defined too narrowly as referring just to assemble systems of language, mathematics, and science, children will not be equipped with the breadth of symbolic tools they need to represent, express, and communicate the full spectrum of human life. (Fowler, 1988:8)

Fowler also believes in the importance of education in the arts for ingraining healthy affective behavior.

Our new rationale for the arts recognizes that in today's technological world humaneness still depends upon being in touch with our emotions. The arts provide that access. The consequences of neglecting the affective realm could be catastrophic – a society of numbing sameness, predictability, standardization, and detached indifference. (Fowler, 1988:10)

If we accept Hirsch's and Fowler's views regarding the relevance of the arts, then education in the arts becomes central to the creation, maintenance, and viability of a society. American society is "at-risk"

because the country's educational system is failing to develop the cultural literacy of its citizens. (It should come as no surprise that an at-risk country produces at-risk youth.) The ICARE Action Team at East Clark School chose to utilize the concepts of "Our Neighborhood" and "metamorphosis" in order to instill the idea that the world in which the students live has a fabric, and they were going to become a part of it.

Smith's discussion continues by asserting that we need to determine what a baseline of information for a culture would be. This determination would then inform the culture's entire approach to maintaining its educational systems. According to Gombrich,

The task for curriculum designers is to decide on the minimal cultural literacy needed for getting along in society and which items ought to be studied in greater detail. (Smith, 1994:12)

He suggests that a way to establish minimum literacies would be to start with a baseline of being able to read and understand the contents of the daily newspaper. His second reason is his own observations as a teacher. He believes that there has been a notable shrinkage in the amount of general knowledge that students now bring to University. His third reason for supporting Hirsch's theories was his own familiarity with the works of Harry Broudy whose rationale for general education in the schools...

places great importance on the role of tacit, contextual knowledge in interpreting and understanding new material. Indeed, his test for cultural literacy is the same as E. D. Hirsch – the intelligent reading of the newspaper. (Smith, 1994:8)

Contrast the above discussion with current teaching practices that seek to eliminate the cultural component of learning so that the educational process becomes “content-neutral.” This practice probably arose from concerns about hegemonic approaches to teaching history and civics and will be discussed later. But, it was a point strongly debated by Smith, Hirsch, and Gombrich. Hirsch coined it “romantic educational formalism”:

A view of pedagogy that fails to account for the fact that the effect of reading involves both linguistic schematic of systems of expectation and content-schemata as well. Among the several examples Hirsch cites to illustrate the significance of schema research, perhaps the most dramatic was his discovery that 17 and 18 year-olds in Richmond, Virginia had difficulty reading passages about the Civil War because they did not know the names of Grant and Lee. In other words, without a body of shared general knowledge, effective comprehension and communication become highly attenuated. And yet our current national effort in the schools is largely run on the premise that the best way to proceed is through a culturally neutral, skills-approach to reading and writing. (Smith, 1994:11-13)

Hirsch maintains that the teaching of the arts has also become content-neutral and utilizes process theories to guide learning. This can be contrasted to the learning situation in Sri Lanka, where children learn through spending time in contextual settings. For example, they learn about fishing by spending time with a fisherman, who not only imparts the skills of catching a fish, but also the beauty of nature, the respect for living things, story-telling, legends from the past, relationship to deities, and so on.

Hirsch's argument for cultural literacy concludes with a discussion about the way that we retain information. It is in direct contradiction to the "content-neutral" approach. To be effective, learning must be contextually based.

Language is transferred from short-term memory into long-term memory not as a literal recollection of words but as a shorthand recording of their gist, which normally erases from memory many of the individual words... First comes our understanding of the text which depends on our applying relevant background knowledge that is not given in the text itself. Then, and this is the most important point, we construct an elaborated model of what the words imply and store that. The fuller version of the text meaning gets stored in long-term memory. Does this mean that background knowledge is part of the meaning of the text? The answer is yes; inferences based on prior knowledge are part of the meaning from the very beginning. This view of sense making, moreover, holds for interpreting visual images, not only verbal text. (Smith, 1994:20-21)

At its heart, the East Clark project was an attempt to create a learning environment that was interconnected, interwoven, and contextually based. We looked at the concept of metamorphosis as a way of viewing and accepting change in the environment, and we explored it in as many ways as possible. By connecting the students to their community, we hoped to prevent the disenfranchisement that would lead to the development of a counter subculture.

It would seem that the use of synectics would be compatible with an educational approach based on cultural literacy. Synectics uses metaphor as a teaching tool to develop the imagination. Its other tenet, "make the

strange familiar and the familiar strange," which is used to develop creative thinking, would seem to be a way to teach cognitive thinking skills within the cultural literacy arena. I hoped to employ a synectics methodology in the East Clark project. The students were asked to look at the ways in which metamorphosis was a part of their lives and how metamorphosis is like a neighborhood. A fabric was being woven.

E. D. Hirsch has advice for arts educators as well. It is at this point that educators become wary of selecting artists and artifacts to use in instruction because of the potential for criticism of hegemonic teaching. We need:

to be more precise in stipulating the basic information that all young people should have. Learning in the arts should go beyond the development of an aesthetic sense and include the study of specific artists and art works. (Smith, 1994:46)

Frances Sparshott attempted to determine how dance could be delivered in a cultural literacy curriculum. He says that what dance can do is...

provide orientation and perspective by developing relevant interpretative and appreciative capacities. This can be done, first, by ensuring a minimum system of common, shared associations regarding dance in the thin sense of cultural literacy (which may also be called the surface sense of cultural literacy) and second, by paying attention to the thick sense implied by Sparshott's account of the contexts of dance (the deeper sense of cultural literacy). (Smith, 1994:52)

To summarize the view of Sparshott:

- Dance is worth knowing about.

- The way that dance is practiced in America says something important about American culture.
- It is important to understand dance as art as opposed to the generic concept of dance.
- We should be able to distinguish art dance from social and ethnic dance.
- The difference between modern dance, ballet, contemporary, post-modern, and experimental dance must be recognized.
- Uninformed enjoyment of dance is not likely to fully recognize the real effort made.

Embracing the concept of cultural literacy has a direct bearing on how choices are made about what to teach and how to teach it. The question of how to approach the presentation of multiculturalism in the curriculum is related to the issue of hegemony. The African-American teachers at East Clark school wanted a mainstream experience for their African-American students. They didn't want a multicultural experience. The next section will explore this question.

The Issue of Multiculturalism and Cultural Particularism

Increasingly, volumes on the history of art are histories of world art, being rewritten to reflect the contributions to American life of groups previously given little or no consideration. What makes multiculturalism matter is its transformation into an extreme ideology whose purpose is to undermine the significance of Western civilization by claiming that Western traditions, owing to their purported racism, sexism, and defeatism, are the cause of most of our modern problems. An increasing number of writers now believe that considerations of ethnic origin, class, and gender are more important in making policy decisions for art education

than the historical influence or artistic excellence of works of art.
(Smith, 1994:79)

The above was written by the educator Professor Walter Kaufmanin (Smith:1994). Multiculturalism has become a buzzword for educators, politicians, and policy makers. It is the justification to incorporate minority groups' art forms, customs, and histories into classroom practice. In fact, many connect the two terms interchangeably (multiculturalism and minority). The word multicultural, however, actually refers to the study of all cultures. It remains an evolving word and concept.

In the 1988 edition of *Webster's New World Dictionary*, the word multicultural is only listed as an example of what the word multi- means: "many, multiple, much, more than two, more than one, many times over." In 1996, it appears in *Webster's* as a individual word with its own definition: "the practice of giving equal emphasis to the needs and contributions of all cultural groups." In this example, however, it defines the word as applying to "especially traditionally under-represented minority groups." The inference here is that, while the word may indeed relate to all cultures, its interpretation and common use is referent to minority populations. This of course leads us to ask, what does the word minority mean since some minority groups are larger in population than the majority and vice versa. Clearly, connotation and denotation in meaning are confounding us. Nonetheless, focusing on the contributions of America's ethnic groups to American history would seem to support E. D. Hirsch's theory about cultural literacy. But, there is something missing here. Developing our sense of cultural literacy can imply that we are

working to learn what is known and recognized by the majority or mainstream. Where is this balance? Walter Kaufman furthers his thinking about the purpose of teaching the humanities and arts in our educational systems, which he says is the...

conservation and preservation of the greatest works of humanity; the teaching of vision; the development of a critical spirit; and, especially at issue, the examination of alternatives. The principal reason for studying alternatives is to foster a critical spirit that enables one to detect in alternatives what speaks for and against them and what, consequently, reinforces or contradicts one's own ideas. (Smith, 1994:81)

I believe it is the fourth purpose, the "examination of alternatives," that may have been over-emphasized in the name of multiculturalism. Exposing learners to minority cultures may demonstrate attention to diversity, but it does not necessarily foster a critical spirit or visioning of a better world.

Walter Kaufman was concerned with understanding literature and the arts, which arose from his concern that students in today's schools are culturally illiterate. It would be easy to blame the primary and secondary school systems for this, but Professor Kaufman offered a slightly different explanation:

That art theorists and teachers have had the wrong priorities; for they have too long concentrated on creative and performing activities. Only recently has the field begun to show some interest in works of art as loci of aesthetic and humanistic value. (Smith, 1994:81)

Both the 1984 NCES census survey results and the Getty Foundation's DBAE ("discipline-based arts education") approach toward learning and the arts support Kaufman's view. The Getty Foundation recommended a learning model in which an art form is studied in terms of its theories, history, and analysis. Learning in the arts places less emphasis on vocational training, in this case, performing and creating. The 1984 NCES census survey found, surprisingly, that learning about the arts by performing and creating resulted in neither a desire to enter the profession nor a higher attendance rate at performances.

Mary Ann Raywid, a philosopher of education, reflects current thinking on trends and issues regarding multiculturalism. The danger of interpreting the meaning of diversity and multiculturalism is the effect that this type of education has on the individual and its threat to social cohesion. The irony is that while democracy emphasizes the individual, excessive pluralism can undermine it. Keeping in mind E. D. Hirsch's concern about the decline of cultural literacy and its subsequent effect on social unity, Prof. Raywid writes,

*It is obvious that society, community, even limited communication
require the sharing of a minimal core of ideas and folk ways.
(Smith, 1994:94)*

Too much is made of diversity. Not enough attention is paid to our similarities and those things that define the human race's dignities and achievements. When we take a bipolar view of diversity such as male/female, black/white, there is a risk of separating us further.

Another writer explored by Smith, Diane Ravitch, wrote in 1990 about the progress made in America toward eliminating bias and discrimination. She created a new term, "cultural particularism." This term refers to "an ethnocentric curriculum that aims to improve the academic achievements of minority group children by enhancing their self esteem...." She explained that the most highly developed form of this particularism to date, Afro-centrism, emphasizes Africa as the cradle of civilization, with the Egyptian civilization as its core. She viewed this as "unabashedly filiopietistic and deterministic." It teaches children that their "cultural genes" determines their identity.

That something in their blood or racial memory for their cultural DNA defines who they are and what they may achieve. The fact that the culture in which they live is not their own culture, even though they were born here... It implies that American culture belongs only to those who are white and European... It implies that the only culture they do belong to or can ever belong to is the culture of their ancestors, even if their families have lived in this country for generations. (Smith, 1994:96)

This is the worst possible outcome of the multicultural issue in education. Later, she writes...

Educators must adhere to the principle of E PLURIBUS UNUM. That is, they must maintain a balance between the demands of the one – the nation of which we are common citizens – and the many – the very histories of the American people. It is not necessary to denigrate either the one or the many... But it is also important that we preserve a sense of an American community – a society and culture to which we all belong. If, with an agreed upon vision of liberty and justice, if all we have is a collection of racial

and ethnic cultures, lacking any common bonds, then we have no means to mobilize public opinion on behalf of people who are not members of our particular group. We have, for example, no reason to support public education. (Smith, 1994:98)

Perhaps Ms. Maxwell, the art teacher at East Clark, had sensed this when she and the other teachers insisted on the students at East Clark School experiencing ballet, a mainstream activity. She also understood the importance of inter-linking their educational activities to make connections.

Another important argument is the concern regarding the selection of teaching material in the arts and the risk of accusation of hegemonic teaching. Do we teach Black Arts, Hispanic Arts, Asian, or European Arts because of the ethnic demographics of the local school system? As E. D. Hirsch writes,

Our diversity has been represented by the motto on all of our coins – E PLURIBUS UNUM: (OUT OF MANY, ONE). Our debate has been over whether to stress the many or the one. (Fowler, 1988:92)

This continues to be our challenge: to give credence to the individual and our diverse cultures while instilling a sense of unity among all of us.

Furthering the E. D. Hirsch view:

If we had to make the choice between the one and the many, most Americans would choose the principle of unity, since we cannot function as a nation without it. Indeed, we have already fought a civil war over that question. Few of us accept the extreme and impractical idea that our unity can be a purely legal umbrella,

which formally contains but does not integrate our diversity. On the other side, the specific content of our larger national culture is not and must not be detailed, unchanging, or coercive, because that would impinge on our equally fundamental principles of diversity, localism, and toleration. A balanced, moderate position is the only workable American position, and is bound to be the one that will prevail. (Fowler, 1988:93)

Educationally, this presents an enormous challenge. We seem to swing like a pendulum, sometimes losing our sense of balance. At the moment, we seem to be in an era of one extreme—stressing our differences and uniqueness. The aim of our project was to try to find a small path toward that balance of better awareness of our commonalities.

European views regarding multiculturalism

Artists are stimulated to creation and innovation by tension. These tensions can be environmental, political, societal, historical, or cultural.

Artists have always been involved in the exploration of aesthetic forms and ethical values. This is also the difference between art and folklore. Whereas the collective morality and customs of a culture are reproduced in folklore, in art, opinions and conventions are dealt with in an artistic, often individualistic and non-conventional manner, stylistically as well as in terms of content. Artists, with their personal voice and style, test the openness and vitality of cultures. (Lavrijen, 1997:11-12)

This statement highlights the difference between the use of art in the classroom and folklore in the classroom. Diversity among cultures can be learned through the making and study of folklore. Art is more a reflection of the environmental in which the artist lives. Such was the situation we tried to set up at East Clark. Ballet, metamorphosis, and connection to

"Our Neighborhood" were intended to stimulate the pupils' thinking and sensing abilities.

Another issue and source of tension is the hegemonic view taken by Western culture. We still read source materials that say things like, "Christopher Columbus discovered America," rather than say that "Columbus was the first known westerner to travel to America." Art historians have long ignored non-western contributions.

In the 1960's, it was still possible to assume that the vitality, the experimental art of the century flowed essentially from a single source, the great creative explosion that took place in Europe during the first decade and a half of the century. While influences from other cultures – the tribal art of black Africa, for example – were acknowledged there was no perception that these might want to claim equal status. If these cultures showed the influence of Western art, it was assumed that this was a weakening and corrupting element, rather than a vivifying one. (Lavrijen, 1997:13)

Most schools are probably teaching folklore and craft rather than developing thinking processes to support aesthetic dialogue or perception.

In this post-modern era we have the urgent task to develop a new language in which we can talk about artistic qualities of art from various cultures and countries without falling into the trap of either faceless universalism or ethnic and nationalistic chauvinism. (Lavrijen, 1997:15)

In 1992, the Center for Educational Research of the Kohnstamm Institute in Amsterdam conducted a research project called "Intercultural Elements

in Arts Subjects.” They determined that, indeed, art education related to Western culture was connected to the study of great artistic tradition while the study of non-Western cultures was connected to folklore and customs. Ultimately, our educational predisposition to focus on Western versus non-Western study of the arts is hegemonic. If we teach about female opera singers, we must include not only Maria Callas but also the Egyptian singer Oum Kalthoum. And so forth.

The matter is further complicated by the changing nature of culture. As our world becomes more global, people are migrating. Mass communication places us in positions of continual exposure. Our cultures are in a continual state of change. Trying to maintain our traditions can create tension and confusion.

If we wish to exercise more democratic forms of Arts Education which will appeal to both the native and New Europeans from various social classes, attention to the dynamic character of cultures and phenomenon such as the mixing of cultures should be an obvious fact in these intercultural Arts Education programs. This new kind of Arts Education can contribute to understanding one's own culture and the artistic values of others, to critically analyze and place them in historical context. (Lavrijen, 1997:17)

Countries have cultural policies. The Dutch government, faced with the task of writing a cultural policy about multiculturalism, resolved the issue by recommending...

a policy directed towards heterogeneity, interaction, intercultural exchange. The term transculturality can be used here. A policy that encourages participation, cooperation between artists, producers, and the public, young people and children from the

sphere of both the New and native Europeans. (Lavrijen, 1997:19-20)

Both Europe and America are regions of multiculturalism and trans-culturalism. The artists within these contexts are faced with pressures to affirm their culture, but must be trans-cultural to show their "true worth" as artists. The 1980s and 1990s were an era of emergence for British black actors. They created an identity that was both British and black. Cultural assimilation is an inherent quality of culture. The custom of drinking tea, for example, was imported from India. The concept of a "pure" culture is, in fact, a myth.

*Identity is a starting point but not a terminal destination.
(Lavrijen, 1997:36)*

Unfortunately, minority artists are placed in a conflicted position. They are expected to reflect their roots but are not considered true artists unless they reflect true Western assimilation. This relationship...

Not only denies differences but creates a burden of responsibility on the part of the black artist which is impossible to fulfill and which negates the very idea of individual freedom of expression on which modernism has been based. (Lavrijen, 1997:36)

How does this impact an education system and arts education in particular? America, from its beginnings, has been a collection of many cultural groups. In the 1950s and 1960s there was a great influx of immigrants into Europe that continues to this day. Cultural Pluralism is the new paradigm of integration. Given the changing nature of cultures, the new paradigm created a tension between those wanting cultural segregation and those wanting assimilation. In reality, neither is possible.

Integration policy is based on the premise that social and economic participation is possible without eradicating certain distinctive cultural features and forms of expression. (Lavrijen, 1997:46)

Teachers in the United Kingdom attempt to strengthen the identity of pupils from ethnic minorities. The danger, as evidenced in America as well, is that strengthening the cultural identity of a minority can produce a further estrangement from the majority culture. The tensions worsen rather than subsiding.

The idea is to do justice to diversity, but the outcome is more the opposite. In the end it fosters prejudices: the homogeneity of the home culture is stressed. (Lavrijen, 1997:46)

According to M. Verlot and C. Willems...

We can only conclude that in most European countries urban and educational policy did not succeed in the ultimate goal of cultural pluralism. (Lavrijen, 1997:49)

It would seem that both the North American and European continents have yet to find appropriate solutions. In the United States, the racial riots of the 1960s resulted in school busing policies to solve inequities in education. Theoretically, students from rich and poor, black and white neighborhoods would be brought together in classrooms. They would receive equal education and opportunity. The failure of busing was to neglect the importance of the neighborhood in the child's development of social skills and sense of belonging. In the end, children did not fully integrate into the "mixed" classrooms. It was like the "Dance at the Gym" in the musical "West Side Story," where Caucasian and Puerto Rican teenagers are encouraged to dance together but ultimately end up

dancing with members of their own groups. When the time came to socialize, everyone moved quickly to groups of common identity. Compounding this, neighbors had less need to communicate since their children were not necessarily attending the same school. The sense of neighborhood disintegrated. A culture of disenfranchisement emerged. At East Clark, it was important for the local businesses to be asked not only for a financial contribution, but to be invited inside the school and meet the children, teachers, and parents. While big corporations may reside in depressed communities to reduce the corporate tax burden, very few of the corporation's employees are from those neighborhoods. Our field trips to Jergens Inc., the General Electric Co., and Ferro Corporation clearly demonstrated that. While the field trip was fun for the students, it also showed that the employees in these companies wanted to reach out, even though they may have felt intimidated. The context in which the art experience would take place had to be the neighborhood.

Contrary to what Habermas believes, one does not need a common frame of reference in order to communicate. What is required is a common interest that can evolve into a common goal. A sense of common and shared ownership of the neighborhood is needed. This is done by stimulating communication and interaction between individuals and groups that live in the same neighborhood. By using art, for instance.... Prevention of racism starts with learning how to handle cultural differences: the most natural way is to put children together in learning environments. This implies a fundamental desegregation of schools. But mixing children is not nearly enough. Research shows that when desegregation is not accompanied by measures on the level of content and organization of the school, there is a tendency for re-segregation even within classrooms (Lavrijen, 1997:50-52)

Arts Education Curriculums

This chapter has explored theoretical issues that relate to curriculum delivery and how the arts impact that delivery. Recognizing the issues, we must ask, are there examples of curriculums that attempt to address these factors? Two models that have shaped the decisions made regarding the East Clark project are E. D. Hirsch's "Cultural Percipience" model and the Getty Center's DBAE model (Discipline Based Arts Education).

Smith describes a model for an arts education curriculum. He calls it by several names: art world curriculum, percipience curriculum, and humanities based curriculum. Hirsch preferred the name, "cultural percipience curriculum." He defines percipience as "a knowing perception in general."

The cultivation of a disposition to appreciate excellence in Arts is the essence of Arts Education. Cultural percipience, the knack of knowing one's way around works of art and their various contexts, can be developed by having the young pass through a humanities-based curriculum that consists of five phases of aesthetic learning: exposure plus familiarization and perceptual training in the early years, and historical, appreciative, and critical studies in the later years. (Smith,1994: 110)

In the words of E. D. Hirsch, a cultural percipience curriculum may also be understood as a...

Combination of extensive and intensive learning. A cultural percipience curriculum is grounded in a philosophy of general education that is justified on the basis of its intellectual, moral, and aesthetic commitments. Intellectually, general education

provides interpreted frameworks that all citizens need in order to understand and communicate with each other and act in behalf of the common good. Morally, general education is devoted to ensuring the values of a just and compassionate democratic society. And aesthetically, general education is committed to helping persons realize value from the arts and the humanities.
(Smith, 1994: 110)

Hirsch believes that by approaching education in this way students will develop humanistic insight and an imaginative mind.

The Getty Center for Education in the Arts has been credited with the creation of Discipline Based Art Education (DBAE), in which art is taught from four perspectives: artistic creation, history, criticism, and aesthetics. (Already somewhat familiar with the Getty model, I had used it as a basis for the dance teacher curriculum that I developed for the Hong Kong Institute of Education.) Smith stresses that in this model, it is important that art is not studied for its own sake. This harks back to Mr. King's statements to the general assembly of the Ohio Arts Council mentioned earlier, cautioning artists to focus on "art for the community's sake," not "art for art's sake." An understanding of the state of the arts serves basic human and social needs that then assist with the larger goal of transmitting the cultural heritage and development of common cultural literacy. Art for art's sake is null. Arts for culture's sake might be another way of stating King's view.

Hirsch provides a comparison of the DBAE and Cultural Percipience models. (Smith, 1994: 121)

**General Goal: Cultivating Percipience in Matters of Art by Teaching the Concepts and Skills of Art
Conceived as a Humanity**

The Getty DBAE model			
Phase I	Phase II	Phase III	Phase IV
Arts of Creation: (artistic creation)	Arts of Communication: (art as language)	Art of Continuity: (art as history)	Arts of Criticism: (aesthetics)
Use of: Materials	Use of: Artistic statement	Use of: Historical Time	Use of: Conceptualizing
Through: Artistic Techniques Decision making	Through: Expression Interpretation	Through Study of: Tradition Style	Through: Critical Analysis Problem solving

Hirsch's Cultural Percipience curriculum Grades K-12			
Phase I	Phase II	Phase III	Phase IV
Aesthetic Learning, Familiarization: Grades K-3	Developing Perceptual Acumen: Grades 4-6	Developing Historical Awareness: Grades 7-9	Exemplar Appreciation and Critical Analysis: Grades 10-12
Teaching and learning proceeds along a continuum from exposure, familiarization, and perceptual training to historical awareness, exemplar art appreciation, and critical analysis, stressing discovery and reception learning, didactic coaching, and dialogic teaching methods. Evaluation of aesthetic learning concentrates on the development of aesthetic conceptual maps and the conditions conducive to doing so.			

Figure 3: Cultivating Percipience in Matters of Art

A cultural percipience curriculum can be viewed as a way to learn a mode of thinking, just as deductive and inductive reasoning are modes of thinking. E. D. Hirsch constructed a lexicon for the American culture. His research efforts have produced a series of textbooks for each of the grades kindergarten through sixth grade. The purpose of our East Clark study, however, was not to implement his curriculum lexicon but rather to unite art with the students' studies and to involve the community in the process. This is not to imply that a lexicon for the study of the arts is not important. Interestingly, current techniques for instruction in choreography also include the use of lexicons to teach observational skills and the use of this technique when making critical comments about others' creative work.

At East Clark, we had chosen to work with the second grade students, which meant that we were going to focus on Phase One of the DBAE and Cultural Percipience models. In the DBAE model, this equates to creating art. In Hirsch's model, this equates to exposure and artistic decision making. As our project was conceived as a pilot for a longer, four-year program, we were not looking to implement the entire system. Our goal was to test it for potential adoption within a previously existing system.

In the above table, Phase One of Cultural Percipience or, "Aesthetic Learning" deals with perceiving qualitative immediacy. This occurs between kindergarten through third grade. Young children have a limited capacity for aesthetic perception and so...

Phase One of aesthetic learning should be devoted chiefly to their everyday surroundings and nature. Qualitative immediacy, is one of three aspects of reality that, along with dynamic interaction and symbolic meaning, constitute a phenomenology of all that presents itself to human experience. This involves noticing the character of colors, odors, sounds, and tastes, everything that is freshly and vividly present to the senses and that is experienced spontaneously. (Smith, 1994: 124)

The ultimate aim is to foster seeing. In our East Clark project, this would be achieved by direct linkage of metamorphosis to classroom science, literacy, dance, and art classes. Viewing a ballet performance would be reinforced with a visit to the warehouse to see the costumes and props. Smith says:

According to E. D. Hirsch art may be construed metaphorically as a language and its utterances as artistic statements that must be apprehended appropriately, and if contextual knowledge plays a

significant role in aesthetic understanding, then it seems reasonable that there would be a vocabulary to go along with learning and artistic language. (Smith, 1994: 126)

The remaining phases will be briefly discussed, although they did not relate directly to our project. Phase Two of aesthetic learning happens in grades four through six and is called "Developing Perceptual Acumen." There is a greater stress placed on being able to discriminate between artistically relevant features of art works and the contextual knowledge that is needed to achieve this. More attention is paid to looking at the complexity of art.

Phase Three of aesthetic learning happens in grades seven through nine and is called, "Developing Historical Awareness." Here an historical sense of art is nurtured with the aim to enhance cognitive thinking and contextual knowledge.

Phase Four of aesthetic learning occurs in grades ten and eleven and is called, "Exemplars Appreciation." This requires cultivating more than one frame of mind, more than one type of intelligence. This is to be contrasted with Smith's disagreement...

With the beliefs of theorists who assert that creative activities should be the cornerstone of Arts Education. The conviction that the products of art can be understood only through knowing the details of its crafting or making is the professional's fallacy. In truth, it is possible to learn far more about Art's distinctive character and functions from studying art history than from studio courses. In this light, students will study selected masterpieces. (Smith, 1994:132)

This debate, "to perform, or not to perform," has support from both sides. The ICARE program, however, strongly supports the creation and performance of art. It is also ensconced in current thinking that education and the arts should include activities that mimic those of the "practicing artist." I believe that the jury is still out on this one. Practicing art may not motivate learners to become artists, (evidenced by NCES research), but it may still have other social and disciplinary motivational benefits.

Phase Five of aesthetic learning occurs in grade twelve and is called, "Critical Analysis." A good way to achieve this is through a senior seminar that includes topic discussion and analysis.

Recently, other disciplines have utilized art experiences to enhance observational skills. They employ observation techniques and the use of lexicons.

One such program, at Cornell Medical College is called "The Art of Observation." Said Amy Herman, the Director of Education and a creator of the pilot program,

*We have a very indirect goal-to make doctors better observers.
(Berger, 2001:D5)*

Ms. Herman's proposal for the experimental course has had immediate appeal at Cornell where the associate dean of the medical school has been organizing discussions with writers, actors, and missionaries to improve understanding of illness and suffering. Students attend a Pulitzer Prize winning drama about a woman dying of cancer.

This course and other programs in the "Humanities and Medicine Series" were all part of a movement to re-emphasize the human aspects of medicine. (Berger, 2001:D5)

Yale University's School of Medicine offers a course called "A Rash in a Frame; Enhancing Observation Skills." This course is required for all first-year medical students.

They come to her museum in small groups and always study the same Victorian narrative pictures, which were chosen for their wealth of detail. Afterward, the students return to the medical school and study a set of X-rays or slides taken from the same patient, looking for subtle changes. (Berger, 2001:D5)

Another course was offered by the art historian Mary Winkler who led medical students through a visual arts curriculum at the Institute for the Medical Humanities at the University of Texas Medical Branch in Galveston. She believed conclusively that this course honed the young doctors' observational skills and provided another route for developing sympathy or empathy in doctors.

Assessment and Arts Education

No research study in education would be complete without the inclusion of assessment. In the arts themselves, no consensus exists. Many believe that assessment is not possible due to the subjective nature of artistic creation and perception. Nonetheless, assessment in the arts must be addressed.

In recent years, the accountability movement-stemming from the tax payers' demand for a fair return on their tax dollar-has distressed the teachers who are being held accountable for what is

learned in the classroom. Arts educators have special problems with this approach. While they have sought to respond to demands for accountability by painfully restructuring curriculum to make results measurable, they find that the subject areas – dealing with such phenomenon as feeling, aesthetic sensitivity, and musicality – are exceedingly difficult to measure... Historically, there has been disagreement among arts educators regarding the measurement of values, attitudes and aesthetic understanding that, contrary to most academic subjects, are central to a comprehensive Arts Education. (Fowler, 1988:89-90)

Issues of accountability are prominent in education, just as they are in business and government. In general education, many recommend standardized teaching and testing. Arts educators have attempted the same approach, hoping to give the arts credibility and equality. Further, this type of testing qualifies the arts for incorporation into a national curriculum or for standardized testing. The issue of assessment in the arts, however, continues to be hotly debated. We have reached no consensus yet. Many believe that the value of education in the arts lies in its very diversity and its accommodation of multiple answers to the same question. At East Clark, we were most concerned with putting the teaching units in place and with co-ordination between teachers and instructional content. The teachers, as well, had a great deal to learn about what they were being asked to do. We decided that “assessment” would be informal and formative, based on the teachers’ professional judgment. Additionally, there would be regular discussions among the Action Team, and adjustments would be made as appropriate.

Nevertheless, some kind of formal assessment would be needed later. This section briefly explores the debate about assessment in the arts. From this debate, we would have to emerge with an assessment plan.

Malcolm Ross' book, *Assessment in Arts Education*, explores this debate through the views of Louis Arnaud Reid, David N. Aspin, Victor Heyfron, Harold Osborne, Malcolm Ross, John Wilson, Brian Allison, Jane Gear, Michael Parsons, Marilyn Johnston, Susan Philpott (dance), Colin Vickerman, and David Ward.

Ross' concern is that, with the lack of arts education or arts education in an objective context rather than in a rich one, the result might be...

Emotional enfeeblement and moral degeneration could become the defining characteristics of our society by the turn of the century (2000) as today's schoolchildren take on the executive role. To have trained them for their responsibilities in a joyless, functional environment, denied the freedom to express themselves vividly and daringly and to develop to the full their aesthetic sensibility is to condemn them and the country to a bleak future. We shall not need a holocaust to precipitate a nuclear winter of prodigious discontent. Those of us who would resist the march of the assessors do so on the grounds that the loss of happiness is too high a price to pay for spurious legitimacy. (Ross, 1986: ix)

Reid cautions us not to consider the arts as one. Rather, it is the distinctive differences among them that have merit. This suggests that assessment of various kinds of art might also differ and, therefore, avoid generalized standardization.

Aspin points out that all teachers, including teachers of the arts, are required to establish both criteria for assessment and to specify clearly what the students will learn. Aspin makes the following points:

That we must first work with the pupils and teach them the various languages in which meaning in the various worlds of the Arts is created and transmitted. That we must then work with them at the concept of getting it right in creating, communicating, understanding and valuing products and performances in them but, that we must help them to see that meaning in the arts is plastic and pluri-vocal-heterogeneous both horizontally and vertically in object and genre, and that they must be flexible, open minded and imaginative in seeking meanings. That pupils' perceptions of the store of possible meaning of a work or awareness of their own capacity to create will be affected not only by the limits of their own powers of precision, performance, judgment and articulacy but also by the fact that products and performances in the arts have a life of their own, that grows and enlarges as time passes and experience of them grows-that, in some sense, such works are living beings... (Ross, 1986:47-48)

This issue then forces us to look at the concept of objectivity in art and evaluating art. Aspin proposes that the arts, as languages of communication, can therefore be assessed in a manner similar to the study of foreign languages. What should be delineated are the "language games" of the arts.

Ross says that a main principle of conducting arts education is freedom of expression. This is contrary to the goal of assessment in education.

Assessment is managerial mainstreaming. It is anathema to art and must be vigorously opposed... There remains, however, a vast

field traditionally included in philosophy, where scientific methods are inadequate. This field includes ultimate questions of values; science alone, for example, cannot prove that it's bad to enjoy the infliction of cruelty. Whatever can be known, can be known by means of science; but things which are legitimately matters of feeling lie outside its province. (Ross, 1986:27,85)

John Wilson explores the difficulty in pinpointing exactly what it is that moves someone while experiencing art. Therefore, that "the student will learn to appreciate and love art" is not really possible to ascertain. Instead, our goal would be to work toward developing the sensibility to have those experiences. It is also important to ask oneself, what it is about the arts that are unique? What makes art different from science, or math? The arts focus on the affective realm of behavior. John Wilson writes:

A full account of what we feel must entail some understanding of why we feel; and yet most often we do not know the answer. Most of the crucial aesthetic operations are unconscious. It may actually be impossible to say or show precisely what aspects of a work of art actually move us. Nevertheless by providing the right conditions we can support the development of sensibility itself: the task for educators is to work out in some detail what the aims of an aesthetic education would be. (Ross, 1986:27)

Harold Osborne provides us with a different approach to assessment of the arts. Today's art can present challenges regarding its stature as great art. How do we compare a painting by Picasso to a drawing of a urinal, or a Rembrandt self-portrait to a Warhol can of soup? We must have specified aesthetic properties against which to compare art.

Assessment involves having to make comparison... It is evaluation rather than valuation. As there are no extraneous

purposes which all works of art have in common, so there are no particular aesthetic properties that must be possessed by all works of art which we call good, none whose presence is always an advantage and none which always improved a work if they are present in a greater rather than a lesser degree. (Smith et al, 1991{:96-97)

Two principles distinguish assessment in the arts. Artistic excellence is one, and aesthetic satisfaction is the other. Art can be satisfying and not be judged good art: we evaluate a work of art according to the quality and intensity of the experience it produces in us.

Excellence of artistic craftsmanship and the power to evoke and sustain aesthetic experience do not always, or perhaps often, coexist in the same work. (Smith et al, 1991:101)

Harold Osborne argues that we might actually assess works of art by utilizing two different aesthetic standards that can lead to contradictory conclusions. I believe that the use of rubrics to evaluate and assess student work in some ways avoids this problem. As long as we can be clear about the standard that we are using to evaluate, we can at least find common ground.

Victor Heyfron cautions educators to be aware that, when assessing children and artwork, both personal vision and general artistic standards can conflict.

There is a very little literature regarding assessment in dance, but one article by Susan Philpott sets out to investigate the effect upon dance of criterion-referencing. In this project there were two groups of assessors who were tested. One group was experienced and the other

inexperienced. Both groups were found to make judgment holistically and then to use the criteria as a way of checking or confirming the awarded grade. In checking for consensus, the experienced group did not appear to reach better consensus than the inexperienced group. This research introduces some doubt about the validity of consensus judgments among supposed experts in the arts about the reliability of artistic judgment and the consistency of the adjudicator's assessment.

In Philpott's article, "Assessment in Dance: An Account of a Small Scale Research Project Undertaken with Teachers," the two groups of assessors were shown videos of six dancers and asked to assess them. Weeks later, the groups watched the same videos and assessed them again except that Group Two had gone through a four-week course in assessing criteria. The differences that emerged were:

- The scores of the experienced group changed significantly.
- The ranking of the dancers between the groups changed.

Because the ranking of the dancers did change upon repeating the assessment, it questions the use of scoring, especially where scores are important (for example, GCSE exams, gymnastics, figure skating).

The last decade has seen fundamental changes in the nature of what is taught as dance, and in what is emphasized in the teaching. Greater attention by teachers to the end product, the dance, has been one factor in the increased stress now laid upon technical competence. While not denying that technical competence is of great importance to the dancer, it is only one aspect of the dancer's skill. The fact that skills of projection and communication are more subtle and less easy to assess, should not result in those aspects of the dance being undervalued at the

expense of the more quantifiable technical skills. What is needed, it is suggested, is more dialogue between those engaged in assessment so the ways may be found for assessing dance which are a true reflection of the art form. (Ross, 1986:177)

The point made by Ross goes to the heart of assessment. Do we fit assessment methods to the subject or find assessment methods that judge what we are trying to assess? Recently arts educators have explored the use of portfolios and rubrics. After our project was completed, I was able to attend a workshop that discussed the concept of "Authentic Assessment." This model's focus is to set up a "brain compatible" classroom. Gardner's eight kinds of intelligence are used to guide learning activities and learning experiences. Each learning unit, for example a unit on oceanography, divides the lesson plans into the eight intelligence areas. Once designed, assessment of students' activities is achieved through the use of rubrics and portfolios. A portfolio can contain creative work and artifacts, letters, reflection diaries, goals, self-evaluation, case-work, and questions. Dialogue between student and teacher is ongoing, and rubrics are used to help the student understand their progress and ultimate expectations. This information was not available when our pilot was conducted. However, had we entered into the four-year program, this would have very likely been our choice for assessment and lesson planning.

One of dance's peculiarities is that live performance makes it difficult to preserve. A painting remains for centuries. Music is written, and the composer's intent is there for all to see. In drama, while interpretation on the part of the actor and director is interpreted but, the author's script and notes are published. Dance, for the most part, is not written down.



Repertoire, especially for works choreographed before the ubiquity of the video recorder, is passed down by word of mouth from one artist to another. So, if one is trying to assess a work or performance, it is not possible to review a score or script. A dance only exists in the moment of its performance. After the performance, it ceases to exist.

Dance is ephemeral. Unlike the fine arts, the artifact, the dance, cannot be returned to for further consideration: it must be appraised and judgments made on the evidence of a single performance. (Ross, 1986:166)

The dance observer cannot pause and reflect upon a particular movement within the dance as he would a painting or a piece of sculpture...Each performance is complete and unique. It can only be replayed in the mind. (Friesen, 1975:107)

Research Dilemmas

It is important to make the distinction between "art for art's sake" and "art for education's sake." We must cultivate a system that both trains artists in their profession and incorporates the arts into regular classroom teaching. We must also develop our society's cultural literacy to provide unity for the defined culture and build sufficient appreciation for the arts to sustain an audience base. As the American poet, Walt Whitman wrote in his essay "Ventures on an Old Theme," in the collection *Notes Left Over*, "To have great poets, there must be great audiences too." The ICARE pilot project was remarkable because it recognized that students, classroom teachers, and artists are in need of varying degrees and kinds of educational development. ICARE recognizes a cycle of artistic development. That is, children will not be inclined to pursue the arts professionally unless they are exposed to their richness. Audiences attend

arts events because they have been exposed to them, and that exposure has cultivated an interest. And recent research has shown that using the thinking processes utilized by the arts in regular classroom instruction improves results in regular education. By addressing each of these layers, we are building the cultural literacy fiber.

Amorusoin Chapter 1 makes the startling point that the dancers themselves are lacking in a broad-based arts background. This has resulted in a paucity of American choreographers. University dance programs that specialize in dance majors have attempted to improve this situation. Only a fraction of professional dancers, however, have university-level dance degrees.

In the August 16, 2002, issue of *The Chronicle Review*, Mindy Aloff points out the current paucity of primary source material for dance. With a national audience base of 20 million, the book publishing business goes the way of all capitalistic endeavors. What will sell is what is published or re-printed. As a result, we find an art form that is quickly losing its history.

Still, even sophisticated dance goers don't seem to be avid readers of dance history or criticism. They are not particularly interested in the art from the standpoint of intellectual curiosity. What they do snap up are self-help books that suggest ways in which the reader might exercise in order to look like the dancers onstage-books that appeal to the reader's vanity ... Something is off here. The dance historians who are teaching have not protested the loss of primary sources...

Imagine any other field of history having to rely almost exclusively on distant commentary, without ready access to original sources, and you will understand why dance history, despite some gallant and persevering practitioners, will never gain intellectual credibility among the histories of the other arts. (Aloff, 2002:B13)

The ICARE East Clark project was concerned with integrating the arts into classroom practice. The other debate concerns art instruction for aspiring professionals within general education, that is, instruction in the arts for the sake of the arts. The National Arts Education Research Center funded a study to review arts education programs (not arts in education) nationally. Robert Stake published the results in 1991. According to Stake, Dance was the least dominant of the art forms in the American school system.

Dance has a marginal presence in the schools. Dance education programs are rarities even in college. Access to dance – either for observing or participation – requires technical spaces and equipment. Dance is a less common experience in and out of school. Except in Anacortes, Washington and Whitemarsh, Pennsylvania where dance was led by specialists, kinesthetic awareness was not a goal. Nor was the perception of conceptual organizers such as rhythm, line, texture, and form. (Stake et al, 1991:338)

The peculiarities of dance in arts education

In the same year, the National Arts Education Research Center published the first effort to secure baseline data on the status of all of the arts in American public schools. Entitled *The Status of Arts Education in American*

Public Schools, it was jointly funded by the National Endowment for the Arts and the U.S. Department of Education.

Two surveys were conducted, *Status Surveys of Art, Dance and Drama in Elementary and Secondary Schools*, and *The Status Survey of Music Education in Elementary and Secondary Schools*. The surveys were conducted in 1989.

Summary: Elementary Schools

When compared with the other art forms; dance received the lowest level of support at 2.5 percent compared to music receiving 45 percent. Also, dance was the art form offered least often in school curriculums. 69.2 percent of elementary schools did not offer dance programs as compared to music while 2.4 percent of the schools did not offer music instruction. In terms of financial support during the previous five years dance received the lowest. 82 percent of the schools had no support for dance as compared to 4.4 percent for music. In terms of arts field trips, attendance at dance performances was also the lowest of the art forms. Only 24.5 percent of the schools attended a dance performance. A similar pattern was revealed regarding visiting artists and performers attending the elementary school. 52.8 percent of the schools had no visiting artists or performers in dance as compared to 15.5 percent for music. Of the schools that had artist-in-residence programs, (64), merely three were in the field of dance.

Fifteen schools offered dance out of a total of 208 schools surveyed. In nine of the schools with dance programs, the physical education teacher conducted the instruction. Three of the schools had a dance specialist and in the remaining three schools, dance was taught by the classroom

teacher. Between kindergarten and sixth grade, the average was 35 minutes of dance instruction per week. The average annual funding for the dance program in the schools that offered dance was around \$100 USD.

Among large elementary schools, the results were similar to those of the small elementary schools. Of the 40 schools that had artists in residence, only three offered dance compared to 14 for art.

Dance is in most respects the least viable of the Arts Education programs... Funding for dance is non-existent at worst, minimal at best. (Leonhard, 1991:184)

Other conclusions reached were:

- Dance is offered more frequently in primary grades than in the upper grades.
- Half of the existing dance programs have a written curriculum.

Mindy Aloff's concern about the extinction of primary sources for dance has a bearing here. Children in the American school system have little direct instruction in dance. This creates both a lack of exposure, lack of proper education, and a lack of preparation for potential professional dance artists. Consequently, the artists themselves are later inadequately prepared to teach.

Other Notable Research Projects

Howard Gardner's "Project Zero" attempted to improve arts education in American society. The project built upon the work of Nelson Goodman, its founder. Their work provided a way to put our project at East Clark

into perspective. Following is a summary of the "Project Zero's" research results:

- Development of skill in one artistic symbol system differs from art form to art form. Therefore, each art form must be treated according to the balance of intelligences that are employed.
- The development of cognitive thinking will occur only when that individual intelligence is put to use. Therefore, the educational process must insure that all intelligences are utilized within the educational setting.
- More than one intelligence is related to art production through specific pathways in the human nervous system, especially the brain. There is no single artistic intelligence.
- Before the age of seven, children display behaviors that are closer to those of practicing artists than the behaviors of children in later years. Our second grade students at East Clark Project were between the ages of 7 and 9. This would be the most suitable grade for creative activity.
- There may be differences among cultures in the way in which talent is developed. This points to the need to focus on teaching from the perspective of nurturing American cultural literacy.

"Project Spectrum" and "Arts Propel" were subsequent projects that sought to promote new initiatives in schooling and utilized the work developed by "Project Zero." "Project Spectrum" dealt with preschool education. "Arts Propel," in conjunction with the Pittsburgh public schools and the Educational Testing Service, attempted to develop a reliable means of assessing artistic potential and achievement in secondary school. They concluded by recommending the use of a student portfolios to assess learning. That research has led to research on the use

of portfolios and rubrics for student assessment, not only in arts education but in all education.

Summary

There is a debate today about how to improve the American educational system, particularly in systems where educators are searching for paths that will prevent the loss of youth that is most "at-risk." One approach that has received attention is the role that the arts can play. As Judge Hatchett wrote:

The great equalizer is education enriched by art. Our art and artists are doing the re-defining.

Through the research of Elliott Eisner and Howard Gardner and their theories about multiple intelligences, the implications for educational change are significant. The arts are viewed as a symbol system and form of literacy. This new rationale positively impacts the role for the arts in education.

At East Clark school, we sought to engage multiple senses in the learning process. This was achieved by addressing the concept of metamorphosis in the science, dance, literacy, music, and art classes.

The Action Team was convinced that this approach would lead to the children's integration into the American mainstream and away from at-risk behaviors. E. D. Hirsch's theory of cultural literacy is crucial to the relationship between curriculum development and the incorporation of the arts and dance. If we accept Hirsch and Fowler's views regarding the relevance of the arts, then education in the arts becomes central to the creation, maintenance, and future of society.

Another important point made by Hirsch is the danger presented by a content-neutral approach to teaching. While avoiding the accusation of an hegemonic teaching approach, it provides no context in which the learner can synthesize meaning and form affective judgment about the world. Hirsch maintains that the teaching of the arts has fallen into the content-neutral trap and relies upon process theories to guide learning.

Learning in the arts should go beyond the development of an aesthetic sense and include the study of specific artists and art works. In truth, it is possible to learn far more about Art's distinctive character and functions from studying art history than from studio courses. (Smith, 1994:46,132)

Nations have cultural policies. These policies are necessary so that a nation's citizens can be culturally assimilated. How do these policies impact an educational system and Arts Education in particular? Do we teach Black Arts, Hispanic Arts, Asian, or European Arts based on the ethnic demographics of the local school system? Is art more a reflection of the environmental in which the artist lives?

With the Hirsch and Sparshott view in mind, it is important to understand dance as an art form rather than the generic concept of dance. We should be able to distinguish art dance from social and ethnic dance.

Smith and Hirsch provide models for curriculum development that focus on developing cultural literacy. They describe a model for an arts education curriculum. It is known by several names: art world curriculum, percipience curriculum, humanities based curriculum. Hirsch preferred the name, "cultural percipience curriculum." In this model, the arts can be integrated into classroom learning.

The Getty Center for Education in the Arts has been credited with the creation of Discipline Based Art Education (DBAE). This curriculum focuses more, as it relates to arts curriculums, on providing education in the arts and less so on integrating arts into practice. In the DBAE model art is taught from four perspectives: artistic creation, history, criticism, and aesthetics. In the DBAE model relative to East Clark at the second grade level, this equates to "creating art."

In our East Clark project, we embraced a theoretical base that supports the development of cultural literacy while implementing the arts information recommended by the DBAE approach. It would be achieved by direct linkage of metamorphosis with classroom science, literacy, dance, and art classes.

Other non-arts disciplines have recognized that learning about the arts can enhance observational skills. In particular, it is useful for teaching medical students to become more observant and empathetic.

Assessment and scientific research supporting these views and for assessing student progress in arts education is still being developed and debated. In the arts, the issue of assessment is far from consensual.

Ross says that a main principle of conducting art education is freedom of expression. What makes art different from science or math? The arts focus on the affective realm of behavior. Harold Osborne provides us with a different approach to assessment of the arts. Today's art can present challenges regarding its stature as great art. We must have specific aesthetic properties by which to evaluate art.

Two principles distinguish assessment in the arts. Art can be satisfying and not be judged good art. Recently, arts educators have explored the use of portfolios and rubrics to assess student work.

It is important to make the distinction between "art for art's sake" and "art for education's sake." The ICARE East Clark project was concerned with integrating the arts into classroom practice. The other debate, is that of instruction in the arts within general education. That is, instruction in the arts for the sake of the arts. The National Arts Education Research Center funded a study to review arts education programs (not arts in education) nationally. According to Stake, dance was the least dominant of the art forms in the American school system.

Dance has a marginal presence in the schools. Dance education programs are rarities even in college. (Stake et al, 1991:338)

In the same year, the National Arts Education Research Center published the first effort to secure baseline data on the status of all arts in American public schools. Entitled *The Status of Arts Education in American Public Schools* was jointly funded by the National Endowment for the Arts and the U.S. Department of Education. Broken into information for the separate art disciplines, dance lagged behind.

Dance is in most respects the least viable of the Arts Education programs... (Leonhard, 1991:184)

Children in the American school system have little direct instruction in dance.

Over the years, there have been other long term projects that researched the arts in education. Howard Gardner's "Project Zero" was an attempt to improve arts education in American society. "Project Spectrum" and "Arts Propel" were subsequent projects that sought to promote new initiatives in schooling. These projects utilized the work developed by "Project Zero." "Project Spectrum" dealt with preschool education.

The ICARE project was based on a similar project conducted in the Chicago inner city school system, called "CAPE" (Chicago Arts Partnership in Education).

Conclusions

The purpose of this chapter was to consider the questions, "Why use the subject of metamorphosis?" "Why use the arts in the educational process?" and "Where does dance fit into this picture?"

Metamorphosis leads to change, and change is necessary for progress. This theme was explored from many angles. Seeds for the skills needed to direct one's own life were planted in the students' minds by instilling the idea of metamorphosis as a link to change.

When artistic challenges are presented, there is always more than "one right answer". By practicing the skill of decision making, students can gain a sense of confidence about decision making in other settings. They can also strengthen their ability to accept difference in others and in the environment. Analytical problem solving using methods similar to those used in the creation and analysis of the arts creates a type of symbol system to use in processing information. In the arts, analytical thinking

requires integration of information, making connections and relationships, team building, and social interaction.

Dance is both a physical activity and an art form. For children, it becomes an excellent avenue for releasing energy. The use of the body as a means of communication is a universal language.

Ballet is a mainstream art form. Cultures around the globe have their own ballet companies and ballet schools regardless of race and ethnicity. The terms used in describing ballet (French) are the same everywhere. A dancer from China can take a ballet class anywhere in the world because the vocabulary is universally understood. Further, ballet draws from folk dance, uses fairy tales as the basis for full-length productions, and has its own "sign language," called pantomime.

Although ballet is considered mainstream, many cultures have developed ballet companies that reflect their cultural background. The Dance Theatre of Harlem focuses on African-American themes. Likewise, the National Ballet of China, the Hong Kong Ballet, and the Singapore Dance Theatre, to name only three, have taken this mainstream form and added unique cultural elements.

America was founded by people seeking to make a new life for themselves. Looking forward and not back is the country's Manifest Destiny. Judge Hatchett, who is trying to make a difference in children's lives before they have a chance to make a serious mistake, is a reflection of this mandate. This was our aim at East Clark Elementary School.

Chapter Four: The Case Study

I just thought to myself, how much impact our program was making on the children. They were always so excited when dance time came and had been leaping and dancing in the hallways since seeing the performance. According to the teachers, having been able to identify some of the movements with the correct French terminology, had them talking about the experience for days.
(From Project Diary, May 16, 2000)

A Discussion Regarding Case Study Methodology

By definition, a case study is subjective in nature. It is not an attempt to derive knowledge of scientific certainty.

While there will be questions posed for answer or exploration, the case study itself may be conducted with the aim of deriving an ultimate hypothesis. The East Clark pilot project relies extensively on one source for conducting case study work. According to B. Gillham, in *Case Study Research Methods*, a case study is a “naturalistic” approach to research. It relies on inductive, rather than deductive reasoning, in search of the best hypothesis. From this search, the research design will emerge as the investigation continues. Case study research is unique since it allows the investigator to participate in the study and to react to it. Results obtained from a case study cannot be generalized, unlike positivist approaches.

Context plays an important role in case study. Indeed, since it is the context that affects the shaping of behavior, the evidence that is obtained

must be hermeneutically derived. We are looking for evidence that illuminates issues and provides possible explanations.

Human behavior, thoughts and feelings are partly determined by context. If you want to understand people in real life, you have to study them in their context and in the way they operate. Objective research techniques – abstracted, controlling-can produce results that are artifacts of the methods used.... You get results, but are they true for the people concerned in the practice of real life?
(Gillham, 2000:11)

Sometimes case studies are performed to investigate a situation where little is known. This investigation will give us a way to explore complex situations with multiple and possibly unknown variables. We will try to see from the perspective of those involved. Once these and other complexities are explored, formal research may come later.

The initial question we asked at our first meetings of the Action Team was, Does the integration of the arts into educational practice improve the educational setting or have a positive impact on it? Can ballet really be a legitimate tool for this?

According to Gillham, we want to:

- Look for the evidence or facts that are relevant.
- Look for an explanation or theory that elucidates our results. We can rely on existing theory or may try to create a new theory. In either case, that theory must be grounded in the information obtained in the study.
- Analysis will be deferred until a later time.

- Gathering the facts or evidence can rely on any combination of interviews, observations, or documents. The more that these methods corroborate each other, the more confidence we can have in the results.

While the original question might change, the broad aim will remain unchanged. What can and will change is the set of research questions. We wanted to know...

- Is the use of metamorphosis as a subject unit suitable to test our question?
- Does it matter if the community (neighborhood) is involved?

Other questions that emerged for us later were more related to operational decisions. For example, where should we take the students for their "Collinwood Day" fieldtrip?

Evidence

While Gillham indicates there are a number of kinds of materials that can be used, for the purposes of this study the following were utilized: (Gillham, Chapter 4)

- **Participant observation.** The author kept a journal of observations. Consideration was given to submitting the full journal as part of the thesis, but that would have meant exceeding the word limit.
- **Participant interviews.** The dance teacher, art teacher, classroom teacher, and the executive director of ICARE were interviewed post-study.
- **Artifacts.** Photos were taken of activities. Articles in the local newspaper provided an "outside" view of our work. The grant application, workplans, and summaries helped to focus our work.

It is important to observe our best practices to identify what our pre-conceptions and expectations are from the start. Knowing one's prejudices is important. I had to honor the grantors requirement that our curriculum aim to develop an integrated arts practice in the classroom unit of instruction, but my biggest hope was that the children would develop a love of art and dance at an early age. I wanted them to become lifelong users and enjoyers of dance. As Maxine Greene has stated:

Only a mind open to the qualities of things, with a habit of discrimination, sensitized by experience, and responsive to new forms and ideas, will be prepared for enjoyment of art. (Ross, 1986:151)

I also had to try to find evidence that was contrary to what I believed. I have been reading articles in the news media for years about how terrible the Cleveland Public Schools students are. The same news media had preconditioned in me a belief that there is a high rate of incompetence among teaching staff. What I observed instead was teachers who are experienced, savvy, and interested in their work. The children were like other children. When exposed to new ideas and new experiences, they responded enthusiastically.

Although this was a qualitative study, I felt it was important to triangulate my findings, which I accomplished by exploring current theoretical research and by maintaining a personal journal of observations and interviews of key teaching personnel. Nonetheless, according to Gillham, case study is detective work. If something doesn't "feel right," trust your instincts and dig deeper. I had my own set of prejudices, and this clouded my judgment. For example, during the Action Team

meetings, one of the teachers, Ms. Weeks, was gruff, and I perceived her behavior to be resistant, hard, disillusioned. What I saw instead at the performance was a teacher who was watching the students with "eagle eyes," fully participant and dancing with the students, learning the ballet steps and terminology. Ms. Maxwell had felt instinctively that "metamorphosis" as a subject of study would work. Each of us learned something during the project, and each of us contributed to it.

Case study research is very much like detective work. Nothing is disregarded: everything is weighed and sifted; and checked or corroborated. (Gillham, 2000:32)

I came away from reading the research literature and Gillham's book in particular with the following list of alerts:

- Try taking an opposite approach. Assume that the arts don't impact learning in the classroom and explain the results.
- Look for evidence that doesn't support my views and be open to it.
- The review of the literature and forming of the hypothesis don't need to be accomplished before the study occurs, but can happen congruently.
- Try to be sensitive to the "observer effect" on student and teacher behavior.
- There is the challenge of gathering evidence and there is the challenge of interpreting that evidence. Each member of the Action Team was focused on his or her area of responsibility and interest. We also had to insure that the grant requirements were fulfilled. My role in the process was not to be that of teacher but rather that of organizer and observer.

The Working Hypothesis

Does the integration of the arts into educational practice improve the educational setting or have a positive impact on it? Can ballet really be a legitimate tool for this? Or, put to the negative:

- Integrating the arts into classroom practice does not improve the educational setting. Ballet does not serve as a vehicle for educational improvement.

The sub-themes were:

- Is the use of metamorphosis as a subject unit suitable to test our question?
- Does it matter if the community (neighborhood) is involved?

Highlights of the Case Study

The initial idea for the project had its genesis in October, 1999, when I read that the General Electric Co. had donated funds to ICARE (the Initiative for Cultural ARts in Education) to support pilot projects that integrated the arts into classroom practice. The General Electric Co. had specified that the funds were to be used for schools in the Collinwood neighborhood. There were to be a total of three projects funded at the level of \$5,000 USD each. Further, if those pilots provided successful, they would be funded for four more years at a maximum of \$35,000 USD per year.

My job at that time was as Director of Development and Education for Cleveland San Jose Ballet Company. I found the idea of using the arts in the classroom to enhance learning intriguing, but I wasn't quite sure how this could work. Further, the Collinwood neighborhood is a tough, inner-

city ghetto. How would the school and its students react to bringing ballet into the classroom? My other logistical problem was that the ballet dancers and I worked during the day. We would not be able to be on the school premises on a regular basis. Potentially, I would need a ballet teacher who would be able to represent the high caliber of a world-class ballet company.

ICARE set up a series of meetings to get the project going. Arts organizations with an interest in the idea were invited to a special session in which the concept of integrated arts curriculum was to be explained.

Before deciding whether to pursue an ICARE grant as the vehicle of my thesis, I attended an informational workshop on October 12, 1999, held at ICARE offices. Based on its title, "Informational Seminar for Cultural Institutions," I expected to receive information regarding procedures and policies for submitting an application. Instead, the session began by having cultural institution representatives introduce themselves. Then, the workshop leader, Lynda Bender, distributed crayons and paper to the members of the group. We were given various instructions. For example, to "make one continuous stroke that is angular and represented an emotion." Then, after several similar exercises, we were asked to pass our paper on to the next person, who then completed a different instruction. At the end of the session, Bender collected all of our "works of art." We were informed that there would be a meeting on October 25 for those who might be interested in meeting schoolteachers from Collinwood for the purpose of becoming participants in an ICARE grant. (From Project Diary, October 12, 1999)

I left the meeting feeling that I had not really learned about the program. Later, I concluded that, having to pass our "artwork" to someone who would modify it, was a test of our ability to "let go" of an internal idea for the good or absorption of others to interpret. This would be important if we were to let go of the notion of trying to teach pupils "all about ballet" for the sake of using ballet to further learning about something else.

In the subsequent meeting, arts educators who were still interested were invited to attend a meeting with similarly interested teachers from Collinwood. Some of the artists were from theatre groups; others were from ethnic or modern dance companies. I was the only representative of ballet. My original idea was about how ballet could be used to improve the ability to learn the alphabet and spelling. If a body shape could be invented for each letter of the alphabet, the pupils could incorporate muscle memory and physical exercise. I was surprised when a teacher walked directly over to me and said that she wanted to use ballet to expose their students to a mainstream activity.

After everyone introduced him- or herself, it turned into an academic version of The Dating Game. Artists and teachers were selling their wares. Much to my surprise, a teacher walked directly towards me and said that she wanted students to be able to have a "mainstream experience." She was an art teacher at East Clark Elementary School and an African-American. In our discussion she explained that she believed students had enough exposure to what it was to not be a part of the mainstream, and she felt that the schools placed too much emphasis on this. As a way of getting to know each organization better, I offered to provide tickets for the teachers and principal of the school to our upcoming performance of A Midsummer Night's Dream. Ms. Maxwell asked for 14

tickets and said they would like to come to the performance on November 4. (From Project Diary, October 25, 1999)

The teachers and the school principal attended the performance and insisted that they wanted to collaborate. Not wanting to lose an opportunity, I agreed to meet with the principal, Mrs. Franklin, and other teachers from her school.

In that meeting, we would need to decide whether we believed our groups were compatible, after which we would jointly write a proposal to ICARE. It became apparent in that meeting that Ms. Maxwell, the art teacher that had approached me at the meeting, had a clear idea of what she wanted. My "alphabet" idea received only a lukewarm reception. Ms. Maxwell wanted the concept of "metamorphosis" to be incorporated into the art class, dance class, science class, and English class. So, the brainstorming began. This happened over the course of several meetings. I needed to determine quickly who the ballet teacher was to be so she or he could attend the upcoming planning meetings. It needed to be a teacher who could teach ballet and incorporate creative movement and improvisation into the class structure.

After the November 11 meeting, I contacted Mr. Tom Evert about our project to see if he was both available and interested in teaching the dance component. Tom Evert had been a dancer with the Paul Taylor Dance Company for many years, acclaimed internationally for his performance... (From Project Diary, November 17, 1999)

Mr. Evert was a teacher on the staff of the School of the Cleveland San Jose Ballet Company. He taught modern dance and had a strong

background in ballet training. And, he suited the East Clark teachers' belief that a male teacher would be best.

My idea about bringing the neighborhood together within the parameters of the project evolved gradually. It was influenced by my reaction while driving to the school. The neighborhood and the school were a shambles and yet, sitting in full view were the central headquarters of the General Electric Co., Ferro Corporation, Jergens Inc., and the railroad yards. Prominent businessmen and CEOs were driving in and out of the neighborhood every day. I concluded that the concept of "metamorphosis" could provide the linkage. First, we could bring the "haves" and the "have nots" face to face, and hopefully both sides would be inspired to make change. Second, each of these corporations made products that were clear examples of a metamorphic change. Ferro Corporation took piles of limestone and turned them into talcum powder, hand creams, etc. The General Electric Co. took unseen forces of energy to produce light. Jergens Inc. made a product that was used to hold astronauts' spacesuits together. We were in a position to broaden the definition of neighborhood and to change the lives of many in the surrounding neighborhood. "Metamorphosis" is about transformation and change.

Our proposal was submitted with the following objectives:

- To work with the second graders of which there were three classrooms.
- To conduct six classroom sessions with each class in conjunction with Mr. Evert and either the classroom teacher and/or Ms. Maxwell, the art teacher.

- To conduct two fieldtrips. One would be to attend a performance of the ballet Swan Lake at Playhouse Square. The other would be some kind of trip within the Collinwood neighborhood.
- The direct focus in the classroom would be on using the concept of "metamorphosis" in as many ways as possible while using it as a metaphor for a larger idea, that of "Our Neighborhood."
- The students would learn about tadpoles and butterflies in science class and Mr. Evert would work on creative movement ideas envisioning tadpoles and butterflies with the students.
- Ms. Maxwell would talk to the students about the ways in which "metamorphosis" can mean big changes in one's own life, and the students would draw the important events in their lives. Tom would work with the students using their bodies to express the same things they were drawing.
- The students would also write a sentence to explain each stage represented, and the classroom teacher would use these sentences to work on concepts of grammar such as sentence structure and writing a paragraph. Tom would talk about the concept of completing a movement before beginning the next one. For, example, if you are doing a jump, you can't take a step until you land from the jump.
- The teachers would read the story of Swan Lake to the students and with Tom, they would work on telling that story through movement. The teachers also remembered that there were some children's books from other cultures that used a bird (or duck), and they would read these to the students.
- In addition to seeing the ballet in performance, the students would visit the ballet's warehouse and see some of the sets and costumes. The stage crew would talk about the magic of dance and show how different stage effects can create certain illusions.

- The “Our Neighborhood” fieldtrip, as yet to be defined, would in some way look at the history of their neighborhood and how it had gone through metamorphosis.
- The most significant aspect of this project was the desire to expose the students to a mainstream arts activity and to use this activity to support learning in the regular classroom subjects of science and English.

After notifying us that our proposal was successful, ICARE provided funding for more detailed planning time before the actual classroom activities occurred.

Three meetings were scheduled for the month of February, 2000. Although we felt that our objectives were clear, we needed to add another level of refinement to our plan. Further, ICARE required that we submit a Workplan Summary budget and Workplan Timetable.

The Workplan

Unit One would consist of the creation of the “My Metamorphosis” art project. Ms. Maxwell would be in charge of coordinating this phase:

The teacher and students will discuss techniques and the process of creating a metamorphosis work of art. The metamorphosis theme will be integrated into a storyboard consisting of four parts. Each student will draw four, chronological pictures related to the story s/he desires. The student will write a sentence at the bottom of each picture explaining the events of their drawing. Materials for this project will consist of poster/crescent board and Prisma colored pencils. (From Project Diary, February 7, 23, 28, 2000)

Unit Two would focus on the literacy component. The classroom teachers would use the student artwork to teach literacy skills such as sentence structure and paragraph writing. They would begin to prepare the children for the dance component by reading the story of *Swan Lake*. Other stories that could be related to the concept of metamorphosis would be also read.

Ms. Weeks, Ms. Mormino, and Ms. Antal will give the students a pre-test and review the storyboard projects. Attention will be paid to sentence structure and spelling. The story of Swan Lake will be read and interpreted. Comparisons with H. C. Andersen's story The Ugly Duckling will be analyzed and active student participation will be sought in the classroom. (From Project Diary, February 7, 23, 28, 2000)

In Unit Three, Mr. Evert will conduct movement classes in the art room. This was possible because Ms. Maxwell used the "metamorphosis" time in such a way that all of the art class hours were condensed. Thus, she completed the allocated art time for the semester early, leaving her room free for the dance classes.

Unit Three will begin in April when Mr. Tom Evert, our partnership artist from the Cleveland San Jose Ballet Company, joins us. Mr. Evert will work with each participating class for six sessions. These sessions will begin with exercises, warm-ups, and creative movement instruction to produce a personal expression of the theme: metamorphosis. (From Project Diary, February 7, 23, 28, 2000)

There were to be other support activities. Ms. June De Phillips, the School Administrator for the School of the Cleveland San Jose Ballet Company,

would conduct an in-service meeting for all of the teachers at East Clark. She would prepare them for the field trip to see *Swan Lake*. We hoped to involve the entire school in the project by soliciting donations from neighborhood corporations for the purchase of the required 500 tickets. The Cleveland San Jose Ballet Company also had a free docent program geared towards fourth graders. (The program was so popular that it was already fully booked early in the school year. The docents were volunteers from the ballet's social support group called The Cleveland Ballet Council, a program that I had started more than ten years earlier. In the meantime, it had become a fully self-supporting wing of the Council. The docents trained new docents, raised the funds to support the cost of materials and other incidentals, and maintained close relationships with area school systems.) A time would be scheduled for the docents to visit the fourth grade classes.

For the second graders, there would be an additional fieldtrip that we were calling "Collinwood Day," during which students would visit the corporations who were donating the cost of the tickets. The warehouse containing the ballet's sets and costumes would be visited on the same day. Not technically within the Collinwood boundaries, the warehouse was in the adjacent neighborhood called Glenville. The corporations and the staff at the warehouse would be informed that the students' study was focused on "metamorphosis." We hoped they would find ways to make the linkage.

The pilot project would conclude with performances given by the East Clark second graders. One performance would be for the school body. A second evening performance would be given for the parents, area

corporations, ICARE staff, and news media. Two principal dancers from the ballet company would perform the *Grand Pas de Deux* from the Second Act of *Swan Lake*.

Our exit competencies, as submitted in the Workplan were:

The core curriculum centering on literacy will be enhanced by student participation in this project. Students will write a biographical story, know the format of a play, act out self-written stories, and learn about teamwork by working together.

In addition, students will gain a better understanding of their bodies and range of motion. They will learn how movement is an expressive language. They will increase their understanding of the use of rhythm and spatial reference.

Upon completion of this project, students will be able to compare communication through body movements with written communication skills. Children will have a deeper sense and understanding of communication as central to the senses and the ability to express oneself through writing. (From Project Diary, February 7, 23, 28, 2000)

ICARE grants require that parents become involved with the project in some way. The school system in which we were working was not known for its parent participation. We knew this would be a challenge, but we hoped that the parents would attend the school performance.

Parents will be invited to chaperone the May 3 field trip to the matinee and "Collinwood Day." They will also be invited to attend the docents' "Introduction to Ballet" that is planned for the fourth grade. Finally, parents of students directly involved in the final program will be asked to donate refreshments for the

reception, as well as costumes for their children. All parents will be invited to attend.

The community will be involved through our "Collinwood Day" trip, Career Day activities, and as our guests at the final performance. Newsletters will be posted throughout the community. (From Project Diary, February 7, 23, 28, 2000)

We were uncertain about how to assess the project's success. We didn't believe that the children should be given letter grades for their achievement in the dance classes. Assessment in the classroom would be easier, consisting of the usual testing that comes after a unit of instruction. The art classes were graded by descriptors more focused on the child's behavior and attitude. ICARE would be monitoring long-term achievement of students by tracking their results on proficiency tests as they went through the system. Those results will not become available until 2003. So, our assessment would consist of:

Student achievement will be assessed by the administration of pre- and post-tests. This will be designed to focus on comprehension. Portfolios will be used to collect student work, artistic and written.

There will be a final presentation recital to demonstrate the work in movement.

Journal writing will be encouraged regularly. Students will have the opportunity to relate to each experience and set it down on paper. The "Collinwood Day" fieldtrip will be integrated into the social studies/economics unit. (From Project Diary, February 7, 23, 28, 2000)

We needed to clarify how the responsibilities would be shared among members of the Action Team. Communication among the school, the dance teacher, and the ballet were important. It was concluded that:

The Cleveland San Jose Ballet Company and a committee of interested teachers from East Clark Elementary have joined in partnership to provide the students with an in-depth cultural arts experience. Facilitated by the ICARE Cleveland Cultural Coalition, we have scheduled a series of biweekly meetings to discuss how the units will be implemented in the curriculum. The artist has joined our team, and we have discussed objectives, curriculum, and rehearsal schedules together. The second grade teachers on the team are responsible for implementing the ideas in the curriculum. Ms. Maxwell will teach the visual arts component of the project, as well as chair the committee. Mrs. Carlson, the ballet's Director of Development, oversees the financial aspects of the project. She has been instrumental in involving corporate sponsors in the Collinwood area. Mr. Green and Ms. Anker are involved in parent involvement, grant writing, and the final performance. (From Project Diary, February 7, 23, 28, 2000)

Our long-term goal was to use the idea of E. D. Hirsch's "Cultural Literacy." It was not our aim to use the lexicons that he had developed, but to focus on the concepts of creating social and cultural cohesiveness. Feeling like members of an intertwined community or neighborhood were the message that we wanted to drive home to the students and community. And, potentially we had five years in which to achieve this. Our preliminary discussion had confirmed our common belief in the importance of building a strong society and country through a common partnership in its functioning. We expressed our final comments in the Workplan submitted to ICARE:

Since it is our role, as stated in our mission statement, to develop culturally aware students, the ICARE project actively supports that aim. In doing so, we anticipate broadening our students' worldview, community awareness, and sense of self. This effort will result in more cohesiveness among parents, teachers, area businessmen, and artists. (From Project Diary, February 7, 23, 28, 2000)

Our Workplan was approved by ICARE with the following comments and recommendations:

Connect the theme of "metamorphosis" to science curriculum as well as language arts.

Be more specific about how portfolios, journal writing, and performance will be used to assess the project.

Work toward identifying other ways parents/community can be involved beyond as chaperones and audience members. Examples: newsletters, bulletin boards, homework assignments.

CSJB administrative fee is high, 20% of the ICARE request. In future requests and renewals, this fee should not exceed 12-15%)(From Project Diary, March 10, 2000)

Finally, the letter congratulated our work:

Your proposal was selected because of its superior vision and planning. Congratulations on your achievement and best wishes for every success throughout your implementation. (From Project Diary, March 10, 2000)

Month	Planning	Instruction	Professional Development	Assessment/ Evaluation
January	Jan. 28, 4:00			
February	Feb. 7, 4:00 Feb. 23, 4:00 Feb. 28, 4:00		Feb 5, ICARE workshop, M. Carlson, D. Maxwell to attend 9:00-1:30	
March	Meeting briefing: artist and teachers	Students in art classes produce Metamorphosis Project		Pre-test of students
April	(see assessment)	April 4-20 (3 weeks) Tom Evert conduct dance classes T, W, Th 2:00-2:50 CSJB Docent Program	April 8, ICARE workshop, Anker & Green to attend April 19 workshop for all East Clark teachers, 8:30-9:00 Send Swan Lake education packets	Formative assessment session (5tchrs + art tchr + music tchr + artists + Carlson)
May	Meetings to submit 2000/01 proposal and debrief May 8, 4:00-7:-- ICARE meeting	May 3, matinee performance at State Theatre, Swan Lake May 11 or 12, Collinwood Day Field Trip to CSJB warehouse and Corps sponsors May 16-25 (2 weeks) Tom Evert classes and rehearsals May 25, Th Student performance,		
June	2000/2001 Renewal proposal due			Post test and portfolio assessment of students

Figure 4: Workplan Timetable

With the project and semester outlined, the delivery of the units of instruction commenced along with the supplementary activities. The formative assessment session scheduled for April would provide an opportunity to collate the experiences of the Action Team and to determine whether any changes to the plan were necessary.

The students completed the artwork component of the “metamorphosis” project and their artwork was given to the classroom teachers for use in the literacy instruction. Mr. Evert began teaching the dance classes in the

art room (see Figure 5). He started each class with exercises to get the children focused. First, they would be required to breathe in and out for at least five times without any talking or commotion. Then, an exercise designed to develop observation skills and further their focus would commence. Playing a mirroring game, they would "Follow the Leader" by mirroring the leader's movements, changing the leader frequently. Once the children seemed completely tuned in to the lesson, Mr. Evert would begin working on improvisational techniques utilizing images of animals that undergo a metamorphosis. This was carefully guided, presenting cues. For example, if he asked them to move like a tadpole, he might say something like, "How do tadpoles move? Do they wiggle a lot?"

After this section of the class, Mr. Evert would begin the ballet instruction. This was achieved by linking material from the improvisation section. If a frog jumps, it must *plié*, or bend its knees, in order to jump high. The students learned how to perform the movements of *plié*, *relevé*, *sauté*, *chassé*, *grand jeté*, and *passé*, spotting (the movement of the head in pirouettes), and preparation for *chainé* turns, as well as first position, second position, and *arabesque*. They also learned basic arm positions known as *port de bras*. Since he would have only six sessions with each class, he could not expect them to learn much more. Once they had become familiar with the class routine, he would link instruction with literacy. For example, if you're jumping and are in the air, you cannot begin the next step until you have landed from the jump. Similarly, you cannot begin writing a new sentence until you complete the one that you're working on.

The classroom teachers attended the dance classes so that they could incorporate the material into their lesson plans. During this same period, the teachers attended another ballet performance, which featured Roland Petit's, *Carmen*. Again, attendance at the performance was open to all teachers from the school, not just the Action Team. This helped us, as the artists, to provide a professional development opportunity for the teachers. On April 19, Ms. June De Phillips and I conducted the teacher-in-service session at East Clark. Since the Action Team had committed itself to raising funds from the community to provide for the entire school to attend the *Swan Lake* performance, we told the teachers the story of *Swan Lake* and a little about the "magic" that was used to create some of its special effects.

We also talked to the teachers about the ballet's school in light of the ballet company's long-term goal of recruiting potential talent from East Clark for the ballet school.

Finally, with the art unit complete and the dance and literacy units in progress, we met for a Formative Evaluation session. If there were any problems, they could still be addressed. If it were necessary to refocus the project, we would be able to do so. The comments were overwhelmingly positive. The project was working. The students were highly motivated, and the teachers were excited.

Second grade teachers: The dance class period is too short. They wish that the class period could be longer, but it would be difficult because some of the students are not from their classrooms but are from the Special Ed class.

Second grade teachers: The docent presentation to the fourth grade classes went VERY well. Even the worst student behaved. The face painting was the most popular activity.

Art teacher: Because she works with all of the students and teachers in the school, she reported that the teachers are really excited that the whole school is going to be able to attend the Swan Lake performance. She had also heard comments today that the students got really excited when the teachers told them about the "castle falling on stage, live and in person."

Music teacher: His classroom shares the gymnasium with the art teacher, so he is able to see what the students are learning from the dance teacher. Being a new teacher, he had been experiencing difficulty getting students to focus in music class. After watching the dance classes, he decided to have the students move along with the music that they were studying in his class. He also had begun playing sections of the music from Swan Lake and having the students imagine what might be happening at that point in the music. He was finding that the students were much more attentive and retained what they were learning better.

Second grade teachers: (English class sessions) They were at various stages in completing the storyboard writing that accompanies the student metamorphosis art project. However, it was going well. Their sentence structure was generally improving, and the students were motivated.

Second grade teachers: (Science class sessions) The teachers were working on "the life of the butterfly" as part of the unit on metamorphosis.

Margaret Carlson: I asked whether they had begun using the Teacher's Guide provided by the ballet company about Swan

Lake. The teachers reported that they had not yet begun this and would probably not do so until close to the performance time.

Dance teacher: He felt that, overall, the classes were going well. They were learning more about the range and limitations of their bodies. He was incorporating the creative work with teaching them basic ballet terminology such as "plié," "relevé," and "arabesque." He had explained to them that the language of dance was French, and that they would be learning the French words. At this point, the teachers jumped in and said that the students were observed in the hallway saying things to each other such as, "I can speak French! Relevé!" and they would demonstrate it. "So? I can speak Italian. Bravo!" And then they would clap their hands. They had also been seen practicing their dance exercises during recess. Tom was happy to hear this and felt that there had been good retention among the students. He also felt that he had developed a rapport with the students, and the other teachers agreed. They also said that the boys were actually responding better than the girls. They felt that it was important that the students have such a positive male role model. (From Project Diary, April 19, 2000)

In response to my question about what needed improvement, they said:

Getting the corporate sponsorship needed to be completed sooner.

They needed to find longer blocks of time for the dance sessions, instead of frequent, shorter ones.

We should invest in buying Odor-Eaters for the students. When they took off their shoes for dance class, the smell was sometimes awful.

More parental involvement was needed.

The music and dance teacher should work together so that skills being learned could be better reinforced.

Thus far, the students seem to be mimicking Tom in dance class. Maybe he should try to "wean" them away from depending so much on his demonstrations. (From Project Diary, April 19, 2000)

There was not much that could be done to lengthen the dance classes, but in planning for the next school year, that could be considered. Obtaining the corporate sponsorships had gone slowly. Although the corporations we had approached were interested, they seemed to need time to deal with their own bureaucracies. The problem of the smelly feet was mentioned to Lynda Bender from ICARE, who was able to confirm that we could include Odoreaters in next year's budget. It was too late for this year since the budget had already been approved and spent or committed. The music and dance teacher working together would be an obvious advantage but it should be noted that when we had conducted our initial planning, the school was still waiting for a music teacher to be assigned to the school. Nonetheless, the new music teacher had joined the Action Team midway and was working his classes into the project. Tom acknowledged that the students were too reliant on his demonstrating. This was a concern because the students would be performing in front of an audience showing the materials they had learned. Tom would not be able to stand in front of them to demonstrate. He would begin to address this immediately.

Although the funds had not yet been obtained to support the cost of the entire school attending the performance, I issued the tickets "in good

faith," as the corporations continued to confirm their intention to pay for the tickets. The day of the *Swan Lake* student matinee arrived. The entire student body, teachers, and even some of the parents arrived. It was a joy to watch them (see Figures 6,7,8). Everyone was smiling, and the students were so excited they could hardly contain themselves.

The performance had ended and as the East Clark children were exiting, I was quite moved to watch their behavior as they left. Many of them, (the boys more so than the girls) were attempting to walk en pointe in their Reeboks. The girls seemed more inclined to move their arms in swan-like motion. (From Project Diary, May 3, 2000)

The next day, a visit to Jergens, Inc. had been scheduled with the hope of finalizing the corporate involvement. Although inwardly disappointed that we still had no funding, I was hoping that we would finally achieve some results. Ms. Maxwell attended the meeting with me. We were both surprised to find that a representative from the local government was at the meeting. Apparently, Mr. Schron, the president of Jergens Inc., had been in contact with the Councilman's Office to inform them about what we were doing. From the beginning of the meeting, it was made clear that Councilman Polensak was going to use some of his discretionary funds to make a contribution to our effort. What a wonderful surprise it was to feel that we were attracting this attention.

A receptionist greeted us and showed us to a conference room. Series of photographs on the wall depicted the grounds when they were part of the railroad yards, pictures of buildings being demolished, and finally pictures of the rebuilt factory. As we were looking at the photos, Mr. Schron entered and explained that his

factory had been built by recycling the materials from the original buildings. A hole, created by imploding the original building had been converted into a pond with a fountain. A woman accompanied him from the Collinwood Development Association, which worked from the local councilman's office and would be making a financial contribution to our effort. (From Project Diary, May 4, 2000)

We left the meeting with assurances that Jergens Inc., the General Electric Co., and Ferro Corporation would be involved in our "Collinwood Day" activities.

With the project approaching its final stages, our Action Team attended a meeting that was required by ICARE of all its partnerships. At the meeting, each partnership was allotted five minutes to provide a summary of its activities. Some partnerships were in their final year. Ours was among the newest, only conducting the pilot before designing the four-year program. Many disciplines were represented including drama, music, visual art, and dance. Some of the programs were at the elementary school level. Others were from middle school and high school. One of the memorable presentations was from a math teacher whose project was in its final year. She read a poem that she had written, moved by the life-changing impact that the ICARE program had had on her as a person. Prior to ICARE, she had no interest in the arts. Now, her life was more fulfilling and more creative.

One, a math teacher, read a poem written by a student and then read a poem that she had been moved to write, explaining that, 4 years earlier, she had no interest in any of the arts whatsoever. (From Project Diary, May 10, 2000)

The day of the student performance, May 25, arrived (see Figures 9,10,11,12,13,14,15,16,21,22). Mr. Evert had conducted some extra sessions with them to get better prepared. I had been rehearsing the two dancers from the ballet company. Emi Hariyama, had just given her first performance in *Swan Lake* in the role of Odette/Odile. The East Clark teachers had requested her because, since there were no Asian students at East Clark, the students would have the opportunity to meet and talk with someone from a different ethnic group. The other dancer, Willie Anderson, an African-American and member of the corps de ballet, had been chosen in the hope of creating a bond of recognition between him and the African-American student population. Both dancers had been open to the idea of working together despite the differences in their rank within the company.

Meanwhile, the Action Team teachers had become very involved in the performance preparations. One had arranged to make T-shirts for all of the student performers with the word "metamorphosis" emblazoned on them. Another teacher, had gotten dozens of roses and was making bouquets for all of the student performers and the two professionals. I had started to receive phone calls from members of the news media. Word had spread and a great deal of interest had been generated. The CEOs of Jergens Inc., Ferro Corporation, and the General Electric Co. had all agreed to attend the performance. And the ICARE staff would be there to see how well the pilot project had gone. Completely unanticipated, the school principal, Mrs. Franklin had organized an outdoor barbecue for the performers, attendees, and any neighbors who happened to walk by

(see Figure 9). The neighborhood was indeed coming together. People were getting the idea of "Our Neighborhood."

Outside, I was absolutely taken aback when I saw that the school principal, Mrs. Franklin, had a huge BBQ going. As is typical among African-Americans, she brought one of the large oil barrels sawed in half with a grill placed across it. She was cooking chicken, hot dogs, and ribs. Various side dishes and salads had been provided. The parents and children were there, and I watched as people from the neighborhood came to see what was going on. They were invited to have some food, and they readily accepted.
(From Project Diary, May 25, 2000)

When the performance began, Mr. Evert led the students through the materials that they had practiced over the weeks. They began with their focused breathing, followed by a demonstration of the ballet steps (see Figures 10,11,12). They continued to the improvisational section. As mentioned earlier, it was at this point that I discovered that some of the children mirroring movements in the front line were from the Special Education class.

The final section of the students' performance consisted of the metamorphosis exercises (see Figure 13). Mr. Evert explained how the students had explored the idea of metamorphosis. He pointed out the student artwork, which had been posted on the walls of the room.

Mr. Evert also took the opportunity to point out the students' artwork covering the walls. He explained how each student had been asked to depict 4 stages in their own lives that were in some way a metamorphosis leading to a transformation. Underneath each drawing was a sentence describing the metamorphic change.

The performance had been a definite success. The teachers seemed as excited as the students. (From Project Diary, May 25, 2000)

There had been a camera crew from one of the city's television stations, and several reporters representing *The Call and Post* and *The Sun Journal* attended. The *Sun Journal* would also come with us on our "Collinwood Day" fieldtrip. The articles would appear in the next issues.

One week later, the students, teachers, and some of the parents embarked on the fieldtrip (see Figures 17,18,19,20,23,24). It was also nearing the end of the school year. Normally, there would be a great deal of work for teachers at this time. Nevertheless, they busied the students to prepare for the field trip. The students needed to make thank-you cards for the corporations and, they needed to learn something about the activities of each business.

The corporations had taken a lot of time to prepare. Having been informed about the nature of our project, metamorphosis, and the link to "Our Neighborhood," they focused their presentations on that subject. Eighty-five students and a support team of teachers and parents left East Clark at 9:30 AM. The first stop was the General Electric Co (see Figures 17,19)). When we arrived, the CEOs greeted us, and the students presented them with their hand-made thank-you cards. Since this was General Electric's World Headquarters, it had a conference center geared toward corporate presentations. The students found themselves sitting in a room with chandeliers and velvet chairs. A woman came to the podium to speak and quickly lost the students' attention. After her presentation, however, we were taken on a tour during which we saw an historical display of light bulbs. In another room, magical mechanical contrivances

highlighted ways in which lighting fixtures can add to the design of a room. The final room showed displays in which the lighting can change the intensity and color of design materials. All of this was linked to metamorphosis because it showed how changing just one ingredient, the lighting, can change one's perception. As we left for our next destination, employees handed out flashlights and Slinky toys as gifts.

As we drove into the parking lot of Ferro Corporation, employees were waiting for us (see Figure18). We were each given a pair of safety goggles to wear inside. Once inside, we were divided into smaller groups, with each group going to a different section of the plant. Our group entered the main manufacturing section. An employee waited with a Polaroid camera and took individual pictures of each of us. Another employee was operating a forklift and showed how the limestone was unloaded and packaged. In another room, we saw chemical processing of the limestone into various products.

As we neared the factory, I could see some of the employees outside waiting for us. As we disembarked from the buses, we were surprised to be handed a pair of safety glasses. And we were told that we could keep them! Once inside, it was evident that they had spent considerable time preparing. We were divided into groups and sent to different areas. My group entered the main facility. We were given hardhats and one of the employees took a Polaroid of us. Signs had been made saying, "Safety First." After the photos had been taken, we proceeded to the main area where an employee operated a large machine that scooped up rocks. He repeated this for each group. In the next room, we watched while the rocks were processed into a flour-like substance and then liquefied. Judging from the noise in the third room, the students

were having a great time. As we entered, it became apparent why. It was Ferro's lunchroom, and it had been filled with various candies and soft drinks. Everyone was given a pen flashlight and toys as gifts. In the final room, we were treated to a lecture about the metamorphosis of rocks into hand creams and medicinal products. I was really impressed by the apparent seriousness with which they had taken our project. (From Project Diary, May 31, 2000)

At Jergens, Mr. Schron met us as we sat down on the lawn for lunch. He walked among the students, talking to them, asking questions. After lunch, we proceeded to the factory (see Figures 20, 23,24). A company brochure was given to everyone. He focused his discussion on how he had taken all of the materials from the old railroad yard and had recycled them into the building tools for the factory.

The second part of the tour was hosted in the conference facility and Mr. Jergen was the speaker. He talked about the importance of preserving the environment and of recycling. These were other ways to view a metamorphosis. He showed how the original buildings had been imploded and the materials recycled to make the new bricks. Articles in the lobby had been found on the site. Then, he talked about the products made by his company and told the story of the part that his company played in making the astronauts' spacesuits. The finale was a large photograph of the astronauts landing on the moon, including their autographs. This was passed around for everyone to see. (From Project Diary, May 31, 2000)

Our final stop was a visit to the ballet company's warehouse, which contained sets and costumes. It was a huge facility, occupying 60,000 square feet. Here the students would be shown how the special effects

work. Illusion and metamorphosis could be connected, but we also wanted to reinforce that, while attending a performance at Playhouse Square might seem like another world, in fact the ballet was a member of "Our Neighborhood." It was important to instill a sense of belonging and a connection to the magic.

With the completion of "Collinwood Day," our pilot project was finished. We met two days later to prepare the final report and to determine our goals for the new school year.

The afternoon was spent brainstorming for the next school year. Using the ballet's scheduled repertoire, we molded ideas into projects. Overall, the concepts of "metamorphosis" and "Our Neighborhood" would be expanded on a global level. Our intention was that the message to be communicated by the end of the year would be that people everywhere are more alike than different. The differences among us would be seen as the spice. The science classes would use the spacesuit component made by Jergens Inc. as a reference to study the planets and basic astronomy. In dance classes, the end result would be a "space dance" created by the students and performed by them at the Cleveland Museum of Science and Technology. The audience would be students from other schools in the region, thereby reinforcing the idea of "Our Neighborhood Expanded."

Through the ballet's repertoire we would look at the cultures of Europe and America's jazz age. The study of cultures and art forms of Europe and North America would use this repertoire as a point of reference.

The entire school would become participants on some level. School social events similar to the barbecue hosted by the principal would have foods

chosen from the regions studied. The students directly involved with ICARE would learn folk dances from these regions and perform them at the festivities, a more natural setting for folk dances than a stage.

Music classes would continue to be linked to the dances and cultures studied.

The Collinwood neighborhood's history and its local businesses would continue to be linked to the subjects being studied in school and to the dance, music, and art classes. Relationships with these businesses and restaurants would also become a way to link businesses to the community through their association with the school.

History of ICARE

Lynda Bender was the Executive Director of ICARE at the time that the East Clark project was approved. She had been a consultant for CAPE, the initiative that formed the basis for ICARE. Prior to working for ICARE, Ms. Bender had been on the staff of Urban Gateways, the Center for Arts Education in Chicago. As Director of Program Development and later, Director of Educational Services, she had developed one of CAPE's first partnerships.

When Cape was rolled out, I was there, and my first relationship with CAPE, Urban Gateways had been a project. We were one of the original projects, one of the original CAPE grantees, and we had a consortium project with three schools. (Interview A: ICARE)

Later, she worked as a consultant to the City of Chicago in arts education, assisting other CAPE partnerships.

Although ICARE was based on the CAPE initiative, there were some key differences. CAPE was a finite program, established to exist for five years with a longitudinal study attached to it. And while CAPE had a professional development component, it was limited only to its partnerships.

ICARE was developed with no time limit. It was not created as a program that would have a finite sequence of activities and then be over... ICARE was different in two different ways. First, ICARE was meant to continue; it would continually develop partnerships... As a result, our programs in professional development are open to all teachers in the district, not just teachers that are involved with ICARE schools. ...Beyond the partnership programs we're making a real impact in arts education on the district at large... Second, the growth of professional development with ICARE has gone global. CAPE never really did that. (Interview A: ICARE)

ICARE is not an after-school initiative. Artists work with the teachers in the schools during school hours. Throughout the year including the summer, there are professional development workshops and seminars. I chose to attend two workshops.

One focused on developing lesson plans to support the integration of the art form in the classroom. It was a practical workshop during which we viewed a video about the role of the American Indian in Ohio's history. We made clay figures and used McDonald's cup trays to make warrior masks. Ms. Maxwell attended that workshop and, as an art teacher, she found the workshop invaluable. For me, it was an interesting way of looking at an art form that was different from mine. Listening to the

presentations of the lesson plans, I learned more about how the classroom teacher takes outcome goals and develops ways to transform learning goals into practical approaches.

I attended the other workshop after the Pilot Project was completed. The State of Ohio has been working for some time on developing methods for assessing the arts. Although the manual that they had prepared was completed too late to be utilized for the East Clark project, it was nonetheless beneficial to see that assessment of the arts can be achieved while accommodating diverse and creative problem solving. This method relies on Likert scales that are shared and even negotiated with students prior to the unit of instruction. Students compile portfolios of work and must include self-assessment journals using reflection as a tool for improvement. Assessment sessions with the teacher consist of dialogues and verbal communication. There is constant feedback from the teacher. We also learned that the practice of portfolio assessment is time consuming and is not widespread.

ICARE came into being in the mid-1990s as a result of the funding community's concern about the effectiveness of their granting to arts groups for educational programs in the schools.

But still, most of the kinds of grants that foundations were receiving from arts organizations were, "get us some money so we can bring some kids to the theatre for free"... These kinds of things would come into the schools; the kids would leave the building and have this experience, often with very little preparation and very little follow-up, if any ... The foundations were concerned about that. They were much more interested in outcomes in all of their programs... They really were not

interested anymore in funding programs that seemed to be merely exposure or entertainment. (Interview A: ICARE)

Once established in 1996, ICARE awarded four grants in its first year. By 2000, there were 18 partnerships. Its budget grew from \$36,600 USD to \$375,000 USD. It grew from being a locally based funding mechanism to one that received the largest national grant from the NEA in Ohio and was funded by Kraft Foods, a Chicago based corporation.

ICARE is not about exposing children to the arts or about arts education. It is about integrating the arts into classroom practice to enhance the effectiveness of the classroom. Its ultimate goal is systemic change.

What's interesting about our project, ... is that there's a real desire for systemic change... How do you get systemic change? You get it with teachers and artists. Kids are the beneficiaries... kids will receive high quality creative learning but for that to continue at that school it's gotta be teachers... The child fits in by benefiting from what we can do to teachers and artists to make relationships better and to make the quality service provided to kids better. But the real nut of this kind of work has got to be the teachers. Kids move on... That's all schools do is replace students. So the real systemic change is with teachers and administrators to get it. (Interview A: ICARE)

ICARE is also grappling with the problem of assessment in the arts. The teachers are coping with the time consuming preparation of students for proficiency tests.

What I'm interested in (and what we are interested in) is the frustration and panic of proficiencies. Teachers are interested in the capacity to process knowledge and to think knowledgeably, and

that's really hard to measure on a standardized test. It doesn't have anything to do with what year "Columbus sailed the ocean blue." It has to do with taking a whole variety of the information that comes at you in the world, making sense of it, and understanding how to connect it. That's what I think art programs do very, very well: teaching the brain to use itself in the way it was meant to be used. Giving it practice in collecting a whole bunch of information and finding ways to connect it that don't seem connected when you start. (Interview A: ICARE)

One of the interesting nuances of ICARE is that members of the Action Team are paid for their planning time. That means that a full-time teacher who participates has an opportunity to earn extra money for time spent on planning a new program. Another requirement for recipients of an ICARE grant is that all members of the Action Team, both artist and classroom teacher, are required to attend professional development workshops organized by ICARE. For this workshop time, Continuing Education credit is given, and members are paid for the time spent participating. These workshops are offered throughout the year, and the members of the Action Team can choose which to attend.

ICARE has had a definite influence on the Cleveland Public Schools system. As a result of the impact that arts integration has had on its classrooms, the system has established a Department of Cultural Arts. Initially a staff of one, it now has a department with drama, art, music, dance, and support staff. A course of study for the arts now exists. And notably, it was not the last course to be written for the district. Now, the month of May has been designated arts month, and there is discussion about establishing regional arts centers throughout the city. Further,

The amount that the Board of Education is investing in the ICARE program has more than doubled. The original deal was that \$66,000 of the Mayor's parking tax money that was supposed to go to education would be routed to ICARE... Then, [they] started picking up costs for substitute teachers, mentoring days, for ... food costs, splitting some of the costs for professional development speakers... We also leveraged an extra \$50,000 on top of the \$66,000... (Interview A: ICARE)

Any arts organization and the school involved must be prepared to make a four-year commitment. They must work as a team, and they must be prepared to make a significant time commitment to the project.

Interpretation of Evidence

From the beginning while planning was still in process, the author kept a journal. It contained personal impressions, summaries of conversations, minutes of meetings, copies of submissions, and other seemingly relevant materials. Gillham's book was very useful. The book recommends ways of maintaining case study data. Observations in the form of a journal should include a description of the setting and focus on elements that apply to the research aims, accompanied by explanations, impressions, and feelings.

Gillham recommends a number of ways to conduct interviews, and I chose a "semi-structured" approach. Before each interview, I explained to the interviewee how we would proceed and gave them a copy of the questions. I would also allow for open discussion if it seemed merited. The components that I focused on while preparing the interview questions were:

- Identify key topics.
- Limit the number of questions.
- Make sure that the questions are really open and not leading.
- When the interview appears to be wandering, use prompts to get back on track.
- Record the interview.
- Keep the interview moving.

For consistency, the three teachers (art, classroom, and dance) were asked the same questions. They were:

Part One: Information about the interviewee's role

1. Briefly describe your role in the project.
2. As a member of the team, what was the intensity of your involvement?
3. What activities were you responsible for?

Part Two: Information about the Project

1. Going into the project, what did you want to achieve?
2. During the project, what objectives emerged, changed, or remained the same?
3. What changes in the students did you perceive as a result of the project or as a result of their interaction with you?
4. In your opinion, what were the most important results of this project?
5. Did you participate in any assessment of the students? If so, what were the criteria used?
6. Do you believe that, as a result of the project, the students were better motivated in any way?
7. Do you believe that, as a result of the project, the students performed better in their studies?

8. Do you believe that, as a result of the project, any students began to develop any interest in learning more about dance?
9. Thus far, all of the questions have concerned students. What effects do you think the project had on others such as teachers, principal, parents, and corporate sponsors?
10. For you, what were some of the high points of the project?
11. In what ways could the project have been improved? Should anything have been deleted?

Conclusion: Is there anything else that you would like to add?

The questions asked of the ICARE Director were of a different nature, aiming to gain a sense of the funder's viewpoint and environment.

1. What is your role in the ICARE program?
2. What is ICARE?
3. Is it correct that you were involved in CAPE? What was your role with CAPE? In what ways is ICARE similar to or different from CAPE?
4. What are some of the results of the ICARE program? When will final results be ready?
5. Have there been any changes as a result of ICARE's move from the Cultural Coalition to CPAC?

To analyze the transcription, Gillham recommends:

- Highlight the substantive statements.
- Re-read and highlight again.
- Re-read again, and this time look for categories to answer questions.
- Go through the categories again, regroup, combine, refine.

- Go through highlights and assign to categories.
- Enter categories into a grid.

In the final grouping of data, we return to the original hypothesis and questions stated in Chapter One:

Does the integration of the arts into educational practice improve the educational setting or have a positive impact on it?

-OR-

Integration of the arts into classroom practice does not improve the educational setting. Ballet does not serve as a vehicle for educational improvement.

Is the use of metamorphosis as a subject unit suitable to test out the question?

Does it matter if the community (neighborhood) is involved?

To address these questions and hypothesis, the comments of the teacher interviewees were compiled into the following data categories:

1. Integrated Learning.
2. Metamorphosis.
3. Assessment.
4. Impact.
5. Cultural Literacy.
6. Special Education.

These data categories were arrived at by identifying paragraphs by topic. Then these topics were collated into more generalized groupings. At that point, it was possible to compare interviewee comments. By observing this process, the “chain of evidence” can be put together.

Results and Discussion

Integrated learning

ICARE requires that the arts be integrated into the learning process. Classes can be held separately by discipline as long as there is crossover and connection in subject matter and methodology. The integration of material, however, requires a concerted planning effort, and the teachers involved must attend planning sessions and work as a team. Once this is achieved, the teachers can integrate some of the materials into regular classroom practice since they will have the experience to apply it.

In the case of East Clark, we were introducing a "mainstream" activity which had a two-fold goal.

1. From the point of view of the art form, we needed to impart knowledge about the practice, nature, and viewing of it.
2. For the school, by using movement, we would aid in the instruction of the concept of metamorphosis. For the school and the immediate community, we would continue to use the idea of integration but on a larger and more theoretical scale. This was Judge Hatchett's "Lego Theory" at work.

Having clarified our course of action, the post-project interviews of the key participants would tell us if the project had been successful in terms of implementing the plans. And we would need to determine if, in the end, the project had improved or had a positive impact on the educational setting.

The teachers had worked effectively as a team throughout the planning process. According to the dance teacher, Mr. Evert:

Yes, there were three second grades, the groups of students that we worked with. We had a close relationship with each of those teachers, Ms. Antal, Ms. Mormino, Ms. Weeks, and they were important in that their involvement with the project was very supportive, and they carried connecting lessons and relating that to the students into their own classrooms. So it wasn't an isolated teaching event that was in draft until I saw them again. It was carried through very much so. As with all of the work with the ballet – the study of Swan Lake as a story, pieces of literature, pieces of folklore and then seeing the ballet – the teachers supporting all the ballet activities. So the teachers were very important to the success of the students in that they kept it alive throughout the whole period. (Interview B: Dance Teacher)

The art teacher and classroom teacher both spoke about the steps they took to implement the lesson plans:

They did their pictures in art class and wrote their sentences. I had them do their sentence on paper and when they completed that part of the project, it was taken to the classroom, and the teacher surveyed the sentence and work on sentence structure and spelling. Then we'd put on the storybook so that it would be correct... After it was complete and the sentences were corrected, we wanted them to be hanging up during the program. So I got a chance to work with the sentences in the art room and along in the classroom. (Interview C: Art Teacher)

My role, I felt, was to bring out the curriculum from my classroom and kind of plug it into Tom's responsibilities and then to bring his back into my classroom so that they would mesh together and use some of his thoughts and deals and use it in my own classroom. So any activity that he did I brought into...if he

did a movement, I would bring it in and try and do something on paper.

For instance he did sentence structure where he explained that you can't stop your dance. Like if you stop your dance in the middle, it won't be complete. So that's the same thing with forming a sentence. If you stop it right in the middle, it's not a complete sentence. That's one example. (Interview D: Classroom Teacher)

We can return to the music teacher, Mr. Green. A young and inexperienced teacher, he quickly began to incorporate the music from *Swan Lake* into his class and even added movement to his lessons. When the Action Team was initially formed, the school had no music teacher in place. Mr. Green joined the school during the second semester, but he joined the Action Team and became an active member. Unfortunately, he was transferred from the school after one semester, and it was not possible to interview him.

There appeared to be no problematic issues for the Action Team. They were able to integrate topics, units, and lesson plans. They attended each other's classes and were able to incorporate the material.

But, did all of this work result in any impact on the educational setting? It would seem that it did. The teachers were unanimously of the opinion that the approach proved to be highly motivating for the students and gave the teachers new tools for managing their classrooms. The public performance by the students served to enhance their self-esteem as well.

The dance teacher linked the dance classes to improving the students' concentration, which helped them in their classroom work.

Definitely, you see a change in that they begin to form. ...I find that if they can't focus, they can't learn, usually a movement is just a different way of getting them to focus, and so it's still actually a place where I starting as a teacher is to get them to be still before we moved. We can't continue until they can do five breaths without moving or making a sound. That can take a long time. Eventually they learn it and it's a team effort, too because if one child in the class does, they all have to do it again and so they all yell at each other.

Well, in the end, too, it's being challenged, the self-esteem issue. When they have to focus, and they find that they can do it, and they are on a stage, and the people appreciate what their efforts were. For a lot of these who don't have much or enough love in their lives, that is part of what their true disadvantage in life is... To have the public appreciate them is probably a great thing for them, and in the end I find it's more than what we do. It's who were are, and so if you can develop these kids as people it's a great gift. Their inability to learn is really their inability to focus.
(Interview B: Dance Teacher)

The art teacher was interested to see if the children would understand that the arts are as much a part of daily learning as any other subject. She concluded that this had been achieved and recognized by the students:

They now understand that dance, music, and divisional arts work together and that they can help them learn in the classroom, and they can use what they are learning in the classroom to explain their visual arts. So I believe that overall the learning concept was heightened, enhanced, with the children being able to work with the classroom teacher, the art teacher, the music teacher, and the whole ballet aspect of it.

I believe that as a result of the project, the students were motivated in several ways. Not just towards the arts but also towards the basic classroom curriculum, helping them to realize that it's very important to them in learning, that the arts are a part of your education not just something you do on the side; that you can learn as you use your creative ability and your creative ability in the arts can help you learn, and I think this really helped open up that aspect for the children instead of separating the arts from their classroom curriculum. Being able to incorporate them. Learn, and be a part of that, I believe, that will stay them, better motivated to utilize the arts for learning rather than just for enjoyment. I really do believe that made a big difference in the motivation. (Interview C: Art Teacher)

The classroom teacher believed that integrating dance into her class had actually improved her teaching skills as well as helping the student work:

One objective that I had was that the students would understand the process of a metamorphosis and see the different stages and aspects of how things start from the beginning, evolve into a middle, and then go to an end. I saw that end with Tom's routine and that fell right into some of my objectives in classroom procedures. So as if they are going to re-tell a story, we have beginnings, middles and end. Yeah, I could relate and say number one, you did this in dance class, you know. It's just like doing it in here. We are just going to do it on a piece of paper, and we're going to talk about it.

If they were to outburst in class, you know, and Tom and I would say remember what we did in dance? Let's calm ourselves down. We have to get to that level where we're ready to work now and then maybe take a couple of deep breaths, you know, and it seemed to work for them in dance because you couldn't go on unless you

all were together as a team, did everything together. So we would take a couple of breaths and it seemed to work. I could tell, by the way, that there was a change from the start. (Interview D: Classroom Teacher)

That Mr. Evert readily made the connection was another important link to the success of integrating the dance materials. Because he understood it, he was able to make the connections for the students on a regular basis.

They are really smart, and it's a shame that they can't focus. They are not able to apply their intelligence to their schoolwork. They are distracted. They get in trouble. They're thinking of other things. So the ability to focus is the key to being able to balance per se. Stand on one leg. The trick is not so much a physical ability as it is a level of concentration. Just put your thoughts into your body and find your center of gravity. So that's an example of concentration, and I think that clearly they do better, and will be better students, and that they have a better related focus, and they are reaching studies to have fun with things that they otherwise don't want to hear about – what they find so-called boring. I hear it in English class or Spelling class to say diagonally. They are challenged to spell the word diagonally. Even to say all of the syllables. But if we make a movement and we say move di-a-gon-al-ly, and we say it or gesture to it, or point strong into a diagonal where they're comfortable with the word. In spelling terms would, they are slow to warm to that. So that's an example of that and that's a literary application to the word but it could be serrated edges on a leaf and they could be doing scalloping movements and say I'm a serrated leaf and so they are saying serrated and they are understanding the meaning of the word by doing the movement. They can't be doing an angular straight edge move and say I'm serrated. No you're not serrated. So they are saying it, and someone is saying yeah, it's serrated. Yeah I am. See I've got

scallops and it's again, they have a biological application, and they are having fun doing it, and they're acting, and they just know those kinds of applications to their studies. (Interview B: Dance Teacher)

The integrated learning approach worked successfully as far as the teachers were concerned. Teaching the concept of "metamorphosis" on multiple levels was the vehicle that was used to link the lesson plans together. Was it an appropriate choice?

The choice of metamorphosis as the subject

Metamorphosis was chosen because of its application to change and transformation on multiple levels. It is one of the subjects that must be taught at the second grade level in science class. For the ballet company, the metamorphic changes that occur in *Swan Lake* would be easy to apply. Psychologically, it could open paths for acceptance of change in one's life. On the positive side, it could provide an avenue of hope for children whose lives were significantly deprived. For the corporate sponsors, it would provide a way to focus their presentations to the students and perhaps make them more open to interacting with the local community to which they were essentially foreign. A more abstract and theoretical goal would be to open all people that comprise the community to the need and acceptance of systemic change.

Mr. Evert worked directly on the lesson planning to apply the subject matter to. He allowed for variety in choice. Each class selected which animal they wanted to learn about through dance.

The theme of our program was metamorphosis and so we approached it so that the first three classes were just really getting

the children used to realizing their bodies are an instrument and we're going to move and we're going to need discipline and we are going to use these certain elements of time, shape, space and motion. But, from the beginning it's introduced that our focus is on metamorphosis and what does that mean and what are some of the examples of it and then finally how can we express that idea of metamorphosis through movement. We chose the three classes and each class picked sort of a different example of it. One was the frog which transforms from different life forms, one being in a water form, a swimming fish-like tadpole to emerging from the water and being a frog. One [class] did a little dance that I use on many occasions that is called the superhero (see Figure 14) and saying we as children are transforming from just common boys and girls to focused strong, smart kids who do well in school and stuff and are superheroes. Using our strength and wisdom to better mankind. The third one was a butterfly. Again, the idea of metamorphosis changing from one structure to another. Changing from a caterpillar into a magnificent butterfly.

We accompany those events with music and the caterpillar was a bunch of boys who kind of wormed in a line. One go, the next go. It's like each body segment wormed along and then they created a little huddle and then busted from the huddle and emerged and the girls would be the butterflies. (Interview B: Dance Teacher)

Ms. Maxwell viewed the metamorphic process as an instructional means to accept their "rites of passage" as they grow.

It really helped them gain an understanding of the process of change and that was my main goal to help them achieve and understand transition in metamorphosis. In explaining that to the children, the caterpillar to the butterfly is what most of the children were familiar with. So it was really a good way to get

them into the transition of themselves as young children... Out of everything that happened during the year, that was their major focal point because it was so visual, colorful, and exciting and with them creating their own metamorphosis performance behind Swan Lake really took them to another level, and that's something that will stay with them. They won't forget. They remember [the ballet] terms, they remember names [of the characters] in Swan Lake. They know the story even though they are in Elementary [School]. As they go into Junior High or High School, I'm sure they will be able to look back. So this is something that will stay with them. (Interview C: Art Teacher)

Ms. Antal very succinctly expressed the impact of the metamorphosis unit on her class:

I could tell, by the way, that there was a change [in the students] from the start. (Interview D: Classroom Teacher)

It is important, also, to consider the Executive Director's comments about what ICARE hopes to achieve. She spoke about the desire for systemic change:

How do you get systemic change? You get it with teachers and artists. Kids move on... That's all schools do is replace students (Interview A: ICARE)

Systemic change and metamorphosis are really talking about the same thing. While the teachers were focused on metamorphosis as a unit, would the teachers undergo similar changes? It would not be realistic to expect a total transformation in such a short time. Nonetheless, it would seem that a change did indeed occur.

So I think it clearly enriches me as a teacher even informs, any kind of teaching that I deal with, with professionals and where yes it's a great enrichment to me as a teacher and it is my understanding of education and understanding of even of the human spirit, just seeing these kids who were challenged and some emotional and other ways. I learned a lot from them. I think it's true of the teachers, too and now that we're using the arts in education it's opening their eyes. It's a slow process. Originally, when you say we're going to use the arts to teach, they are uncomfortable with that. They are not artists. They are not comfortable with singing and dancing in their classroom, in front of their classroom. So they're slow to warm to the fact. Eventually they see how much fun it is and really how successful it is in terms of a lesson that works. It's affecting their teaching. (Interview B: Dance Teacher)

I would just add that this process and partnership with the ICARE with East Clark Elementary School has made a big difference not only in the lives of the children but also with the teachers, and in my life in opening different areas of interest in the arts for myself as an art teacher... Meeting actual ballet dancers and talking with them and seeing the costumes up close, and going to a ballet supply place where they have the things there that you see on the stage was very exciting for me as well as for the children. It just enhanced my life as an art teacher and the children's lives, and it will be a lasting memory, a good memory, I think for everybody involved. (Interview C: Art Teacher)

Some of the teachers that [I spoke with at] the end of the performance, their children were asking them, when is it our turn? When is it our turn to do what they did? I mean they leapt out of the art room and saw kids in there flying from wall to wall doing moves. They're thinking, what's going on, that's not gym. And

even though it might have looked chaotic, they were performing. They were practicing and I could tell the teachers were wondering what's going on down there, you know, what are you guys doing and you'd sit them down and talk to them for five or ten minutes... You want to come down to our class, you know, and watch what we're doing? We're going to have a big performance at the end. You've got to come. So I could tell the [other] teachers were excited and wanted to be engaged. The principal was engaged. Came down and observed a couple of times to see the actual moves. She should have participated. The kids would have really enjoyed it because they enjoyed seeing me [doing it]. (Interview C: Classroom Teacher)

Mr. Evert even believed that participation in the project had changed the corporate sponsors. He said:

Even the way that the man at Jergens,... nothing is independent. So, if he has that experience, he's already informed about that experience and next time he's in the community, he's different. I mean he's had an experience. He'll talk about East Clark or the kids or whatever. He's different. So it's sort of education. We're all always learning instead of just the kids... (Interview B: Dance Teacher)

Utilizing an integrated approach to learning with "metamorphosis" as the medium appears to have been successful. For the longer term, other subjects would be chosen. In fact, if the integrated approach were to be fully embraced, all instruction would be conducted this way. In that case, any subject should be able to be taught. What makes the choice of "metamorphosis" unique is the way that it can be linked to acceptance of systemic change. Referencing the discussion in Chapter Three about cultural literacy, we will now consider the integration of ballet into the

curriculum and its implication on a societal, shared meaning and how that emphasizes the need for a cohesive neighborhood.

Cultural literacy and the implications for “Our Neighborhood”

This discussion becomes a bit more theoretical. Hirsch’s concept of Cultural Literacy has been developed to the point of written curriculums for each grade level. By chance, a friend who teaches fifth grade reviewed his book for the second grade. Her comment was that the fifth graders she was teaching could not pass one of his tests. This can be construed as both a comment on the state of American culture and on the challenge that awaits us. In our pilot, we could not begin with any implementation of this type of material. Theoretically, however, we could address the need to create an environment and experiences in which a diverse group of populations could interact and share an experience. In Chapter Three, we discussed Gombrich’s assertion that we need to create shared sources of metaphor. From that, cultural assimilation can begin. Judge Hatchett’s “Lego Theory” was a simpler way of expressing the idea that to be connected as a culture, we have to make those connections happen. What we dare not do is slip into what Hirsch called, “Romantic Educational Formalism.” We cannot remove the content or context from what we teach. Yes, we run risks related to hegemony and to the handling of multicultural issues. But, the principal and teachers at East Clark very specifically wanted a mainstream practice.

In simple terms, we need to bring people to the table so they can begin to talk. They will discover things about each other that they didn’t know. They will build friendships. They will learn more about themselves. And,

they have the potential to develop social and psychological ties that can lead down new paths that strengthen cultural identity.

We cannot expect this change to happen quickly. It will have to be a process focused on making gradual, systemic change. With that in mind, the reactions of the Action Team could provide evidence of a change in this direction.

Mr. Evert summed up his view by saying:

I hope subtly, the message that the kids got was that there is a connection to all things in life. What they're learning in school, what they're learning in dance, the people that are out there that they never meet. They're going to work every day, you know, everybody's sort of involved in the same activities and working at the same ideas, it's just different levels of it. I mean, my hope is that subsequently, they don't have this fear of going to work in a business or going to school and whether they'll be able to work in a business because it's all what they've already been doing anyway. I think likewise for those corporations because for example the guy at Jergens, you could see he wasn't comfortable being around inner-city kids. However, he was very willing and wanted to provide something for them but you could see he had no experience with it. I think for him it was an important activity too, because he's working in that neighborhood and he thinks that he's supportive of it but I think he's realizing that there's a lot he doesn't know. (Interview B: Dance Teacher)

More directly related to the classroom activities, he felt that the children were excited about their ballet and movement classes. The excitement expressed by the students affected their parents to such an extent that they began coming to the school to watch the classes.

Number one was to open their [the students] understanding and appreciation of dance and ballet as an art form and then to enhance their understanding of its cultural context. That was the big picture, and it takes it down into the individual, the classroom experience and that they become aware of themselves, say within their communities. It's a very potent sort of activity in that they become aware of themselves personally, their own bodies, their own space in relating to others. Also, to stimulate their academic work. So, in doing that, we enhance the curriculum with this study. It's really multi-leveled in terms of activity and that's why it's being infused into the school system and that it is so rich.

The parents are coming along. They love to go on field trips too and some parents... are jumping in and helping out. The students received compliments. We were a little concerned about how it's going to be if you take 500 kids downtown to Playhouse Square and how they are going to behave in the theater. They were perfect. In leaving, so many people commented, "Oh, these children are so well-behaved." The parents and teachers were beaming with pride at how well they all behaved.

...We might be causing a stir with integrating the community and wanting particularly the leaders of corporate sponsorship in the community there. I forget his name, but the man from Jergens. ...I think he is very special, as well as GE and others, but he in particular, he's like one of the teachers who are "googly" about going down to the ballet. He seems delighted with the opportunity to work with us. So it really is a community project you know, and which you really make it far reaching and very successful.

So, whatever it takes, it is going to take somewhat of a cultural change. (Interview B: Dance Teacher)

Ms. Maxwell was encouraged by the ways in which the project both excited and motivated the students. It affected the parents, who began coming to the school to observe the activities. She spoke about how it changed the students, the teachers, and the parents.

It really brought us together... The students were motivated in several ways. Not just towards the arts but also towards the basic classroom curriculum helping them to realize that it's very important to them in learning; that the arts are a part of your education not just something you do on the side. I believe the teachers and the parents were really brought together on a closer level because the children were excited about the project. This is something that they would go home and relate to their parents. They brought more parents into the school, into the classroom, not only during the major performance but some of the parents would come during the classroom sessions and I was able to interact with parents. We sent out a newsletter about the performance, about the activities of ICARE. So it really heightened the participation and brought more of a unity in the community with the corporate sponsors being able to come to our school and see what the children were doing and to participate. We even had a little outdoor thing where they had snacks outdoors before the performance and the corporate sponsors, teachers and parents were able to mingle and talk to one another. So I believe it brought more of a sense of community and more of a sense of unity with people who possibly would never had passed one another or talked to one another. Here everyone played a part in making this project successful... I really believe it helped the children with their sense of community... This process and partnership with the ICARE with East Clark Elementary School has made a big difference not only in the lives of the children but also with the teachers, and in

my life in opening different areas of interest in the arts for myself as an Art Teacher. (Interview C: Art Teacher)

Ms. Antal was more reflective of her own lack of cultural understanding. By participating in the dance classes with the students, she gained an understanding of the expectations in dance. The result was that she developed a more discriminating eye for the art form. She could then begin to express this to some of the teachers who were not involved with the ICARE project. She said:

I wanted to achieve a better understanding of the actual ICARE program and to be more culturally aware myself and in this way, I can bring it into my classroom... All their hard work really paid off. You could see because I was saying, "Oh, they're out of line and oh this," but the people watching I thought, were amazed by how many children could get together and work as a team. I mean they all were on cue. It was their turn to shine and they did. They had a wonderful time. I think the final performance really brought out the hard work. They really did a wonderful job. I was very proud of them. It was a good thing to get the whole school involved and to see that when you've come together like that, what the outcome of something can be. Again, it was just an amazing experience. (Interview C: Classroom Teacher)

Ms. Antal had only one comment about ways to improve the project:

Maybe the only thing that could be improved [would be] to get every class involved. That would be something... even though it's hard to get [it] together. There's about 500 some kids in the school. (Interview D: Classroom Teacher)

Clearly, everyone was pleased with the outcome of the pilot project. Students were motivated, parents began to take an interest in the work

being conducted at the school, and the teachers changed. The corporate sponsors responded to our request for support and participation. But, what were the views and outcomes of the formal assessment? How did the Action Team handle this task?

Assessment of the project

As discussed in Chapter Three, there is significant debate regarding assessment in the arts. While it is possible to evaluate “pen and pencil” tests, they may or may not test what is essential or may not even be able to test what is intended to be taught.

Each Action Team member had different expectations and different ways of assessing the students work. For Mr. Evert, the test was the performance given by the students at the end of the project.

We don't have any formal assessment instruments or tools. Basically, the final presentation is where you can see what the students learned... [This] is the primary assessment tool... Longer-term assessments made of their performance academically in terms of testing their grades will be one way to do it.

Or, getting positive feedback from their parents: their parents' response to how they are perceiving school, that there are going to be more of an interest in attending school. In the past they were not... The performance of the event and receiving response or feedback acknowledgement is a high point in their young lives and they're receiving great rewards from the event itself as opposed to say a traditional test where if you find a right and wrong answer.
(Interview B: Dance Teacher)

Six months later, Mr. Evert commented on the significant retention of material.

Those who were in the program last year, remember almost perfectly what they did which was finished last May. So almost a five or six month period and almost a complete recall, a retention of what they learned, which is great. We had started with some warm up exercises and repeated them each class. So they'd had a little warm up and they remembered it well and [we had done] some improvisational structures which were called slow, fast, melt, explore where they do a slow motion movement and freeze in a shape, melt down and leap and in the air until they explode. They remembered that sequence. It's improvisational but it has a meter and a phrasing to it that they remembered. That's terrific.
(Interview B: Dance Teacher)

Rather than using paper and pencil testing, Ms. Maxwell utilized verbal critiquing. This method encourages self-reflection and contextual thinking. This would move their thinking away from content-neutral approaches and towards cognitive growth.

In assessment in the art room, we mainly worked with critique. ...Once they got the concept of what a critique was, [I asked] "how did you like the ballet, how did you like your project and what are you telling us?" This assessment gave the feedback that I felt was very important because they were able to verbalize what they saw, what they did and what they enjoyed and what they didn't understand.

I believe that they performed better not only in the sentences that they used to explain their metamorphosis story books, but also in classroom curriculum overall because some of the teachers incorporated that story line throughout the learning process during the semester with the journals, with reports, and just the basic story of Swan Lake. They were able to take parts of that and use it in their studies. And, I believe it did enhance their learning

abilities and interests. Especially the interests in learning because this is something that they were doing themselves, ... something that they were creating and something that they were doing.
(Interview C: Art Teacher)

Ms. Antal began the metamorphosis with some pre-testing, but employed other methods. She used verbal question and answer and cueing for recall. She asked them to write the *Swan Lake* story after attending the performance, but asked them to write a different ending to the story. This was followed by a discussion. Before beginning the dance classes and the field trips, she prepared the students by focusing their observations. And she incorporated Mr. Evert's movement sessions into her classroom. The result was:

I can't remember some of the stories but I know they were very long stories which was good because they were [working on] the writing process... Teamwork really increased. And, listening skills. But I wish that I would have assessed them more as far as ... paper/pencil test or have them come in and do an activity, a hands-on activity in the class. But because I was so involved in everything, I kind of skipped over [that] and was eager to go to the next class myself. ... I kind of blew over the assessment part because everybody was too involved. (Interview D: Classroom Teacher)

With the pilot project completed, we would begin planning for the next academic year. And, we would have four more years to plan and focus our work. Systemic change or even significant change within one school could not be achieved quickly. There was every indication that we were pointed in the right direction. Certainly, the one area that we had neglected was that of the Special Education students. We had spent no

time planning for their inclusion and had not invited a Special Education teacher to become a member of the Action Team.

Special Education

As the school's regular art teacher, Ms. Maxwell knew and instructed the Special Education students. Mr. Evert also instructed them in his dance classes. Ms. Antal, as a regular classroom teacher, did not interact with these children. There was an interesting "confrontation" one day in Mr. Evert's dance class. As an outside teacher, he hadn't been informed which students were from the Special Education class. In this particular class, one of the classroom teachers questioned his decision regarding the placement of students into the front row.

Because you see a lot of kids in a brief time, they should have nametags, but you don't have nametags so you start identifying with faces. I'm not really sure who is in Special Ed... It's also the case of people saying, "don't you realize what you're doing?" and I say, "why, is there a problem?" They say, "well yeah, you're putting a behavior problem in the front row. This person has disabilities," or this and that. I say, "well, they are the ones who are doing the best work. I don't know that they are a discipline problem or if they have disabilities. They should be in the front. That's all I know. They're doing a good job and that's what I want everybody else to do, so they get in the front and everybody can follow them." So, there's a chance for them to emerge. There's some activity where they feel it's fair ground and no one else has an advantage. So, it's beautiful when that happens and that someone who is not doing well in their academic careers has a chance to come out that way. It's really beautiful. (Interview B: Dance Teacher)

Yes, we can take great satisfaction from seeing children, who are perceived as failing, succeed at something. As mentioned earlier, the Special Education teacher had tears in her eyes when she observed some of her students in the front line performing in front of an audience. But, there's another message here. Law mandates mainstreaming of students. Schools are integrated in that sense. But, here was also an example of the teachers assuming that these students, as students with problems, could not be expected to do as well or better than their school mates. The question must be asked: Are we, the teachers and/or the system, guilty of preventing these children from succeeding? When we place a lowered expectation of success, are we, in fact, contributing to their failure?

Conclusions and Impact

At this point we return to our original questions:

- Does the integration of the arts into educational practice improve the educational setting, or have a positive impact on it? Can ballet really be a legitimate tool for this?
- Is the use of metamorphosis as a subject unit suitable to test our question?
- Does it matter if the community (neighborhood) is involved?

To summarize, it was determined that:

- Integrating arts into the classroom was perceived as a positive experience by the classroom, art and dance teachers and improved the educational setting.
- Ballet served as a useful tool for the science, grammar and literacy classes.
- Students were more focused.

- Teachers were more motivated.
- Students were more motivated.
- The classroom and art teachers believed that they had improved their teaching skills.
- Student self-esteem improved.
- Student learning improved.
- Student retention of the dance material, even beyond six months.
- Generally, student retention improved.
- Metamorphosis was a good vehicle for implementing an integrated approach. The teachers changed. The students changed. The corporate officers changed. The parents started coming to the school and participated in the activities. The community began to change.

The classroom, art, and dance teachers positively felt the impact of integrating the learning unit. From the arts point of view, the students and the teachers were pleased with what they had learned and were motivated to bring the material into the classroom. Further, the participating teachers believed they had grown as teachers. They linked the ballet steps and lessons to their instruction in grammar, literacy, and science class. They used Mr. Evert's breathing exercise to help the students focus.

The integrated approach motivated the students and raised their self-esteem. While the teachers believed that the student learning had improved, Mr. Evert summed it up when he said:

Their inability to learn is really their inability to focus.

Integrated learning is contextual learning. It is the antithesis of content-neutral learning. It provides for a rich learning environment. As indicated in Chapter Three, learning in this environment can lead to better long-term memory. While we were not conducting statistical research, the teachers did comment positively about the knowledge retained by the students after the new school year began six months later.

I still see them, prancing around, doing the moves. They still remember the vocabulary that was used and that's a major accomplishment, a major goal that was accomplished that they would pick the things up, and that they would remember from year to year. I see them doing it now. (Interview D: Classroom Teacher)

The choice of metamorphosis as a subject unit was a good choice. It was readily adaptable as a classroom subject and could be used in the dance class easily. It provided a way to link the learning materials to seeing a full-length ballet, *Swan Lake*. And the corporate sponsors could find a way to link their business products to the concept. The long-term challenge for the ICARE project would be the ability to use any subject matter for dance class and integrated work.

Obviously, the concept of metamorphosis is good when cultivating attitudes that are accepting of change. Systemic change cannot be achieved unless people change.

When people share experiences, they begin to share metaphors. Cultural identity begins to emerge. When these experiences can become codified into a system of delivery, they have an impact on systems. This is the aim of ICARE. In our brief pilot project, teachers changed. People "came

together." The parents started coming to the school. The students became excited and were motivated in their school studies. And, the corporate sponsors had a glimpse of the life of the people living in the neighborhood they worked in. For the school, the sense of pride went beyond the performance; it extended to seeing the area CEOs in their school, watching them perform. After visiting the factories and with continued interaction, perhaps these same students would think about going to work in them.

East Clark is an inner-city school. Residing in a failing school system, the teachers chose to involve themselves in activities that would enable them to participate in the mainstream. They wanted to see and feel the beauty of ballet, and they wanted to know the people working in the neighborhood factories.

We had four more years to make a change. And as Mr. Evert would say...

You know that number one is really plan, plan, plan. It's tedious and it's unpleasant and you always say, "where is this planning going?," but by the time you walk into a classroom, half the job is done. [The students] know you're coming, they know what you're going to do, they know who you are and they know what their goals are.(Interview B: Dance Teacher)

Our goal would be to continue to build on the concept of "Our Neighborhood," eventually expanding it to a global perspective. We would continue to involve the neighborhood businesses. The children would continue to visit those businesses and to attend ballet performances. And, dance classes would continue to be integrated with

their classroom learning. The Special Education teachers and students would become part of the Action Team.

Ideas were already forming for the upcoming school year. We had discovered that Jergens, Inc. produced a component part of astronaut's spacesuits. We would use that idea to deliver astronomy lessons. And, the students would choreograph a "space dance" that we would try to perform at the Great Lakes Science Center for other schools and the general public.

Epilogue

I believe it's important for the working class to understand and enjoy the finer things in life, as well as the rich. The labor movement is not comprised of philistines, but of people who respect the essence of talent. If you studied the background of all Cleveland Orchestra musicians, you'd be surprised how many have working-class backgrounds. That, in itself, shows that talent lies latent in the body of the working class. (Gleisser, 2000:80)

Over the following summer, the financial condition of the Cleveland San Jose Ballet Company continued to worsen. On Thursday, September 7, 2000, the Board of Directors voted to close the doors. The company was bankrupt. It was the first week of school at East Clark.

I called Ms. Maxwell and Ms. Bender and gave them the news. When the students were informed that there would be no ballet classes and field trips, many of them cried. Some asked if it was because they "had been bad." Ms. Maxwell assured them that it was not their fault.

With some quick thinking, Ms. Bender was able to convince the ICARE board that the program could be transferred to Mr. Evert's modern dance company. The program was permitted to continue. It would become very different from what had been envisioned.

In 2001, ICARE lost its independence and was transferred to an organization called "Young Audiences of Greater Cleveland." The mission of Young Audiences has been to focus on arts exposure, not integrated curriculum. Ms. Bender was out of a job. ICARE continues to exist but is becoming less and less focused on its original mission.

The Cleveland Public School system, pleased with the results of the arts programming, now has a fully established arts department. The system applied for and was granted a JAVIS grant. This is a federal program that seeks to identify gifted and talented students in the arts and provides special training for them.

And in 2001, the Arts Education Partnership and the President's Committee on the Arts and the Humanities published, *Champions of Change: The Impact of the Arts on Learning*, funded by The GE Fund and the John D. and Catherine T. MacArthur Foundation.

The results of the impact of CAPE on the Chicago inner city school system had been analyzed. Headed by Professor James Catterall and conducted by the *Imagination Project at UCLA Graduate School of Education and Information Studies*, the results were conclusive.

Prior to CAPE, Chicago Public Schools averaged about 28 percent at or above grade level: CAPE schools averaged about 40 percent. By 1998, more than 60 percent of CAPE sixth graders were

performing at grade level... while the remainder of the Chicago Public Schools averaged just over 40 percent. This gain is sizeable and significant... CAPE high school ninth graders were averaging ninth grade, fifth month performance in reading, while comparison schools were averaging a full grade level lower, eighth grade, fifth month. (Fiske, E. 1999:54,55)

We can now say that learning that integrates the arts into the classroom has an impact on student achievement. CAPE has shown that. We have seen that arts-integrated learning can change teachers. ICARE has given us some indication of that. We know that we still have some failing school systems in America. What we need to know is, can we succeed in achieving systemic change and creating a culture of shared metaphors?

Appendix A: Photos and Supporting Material

The following photographs and printed material document the activities and programs that took place as part of this project.

Dance Class Led by Tom Evert



Figure 5: Tom Evert Leads a Dance Class

Students Attending a Performance of *Swan Lake*



Figure 6: Students in the Lobby Before the Performance



Figure 7: Students Before the Performance



Figure 8: Students Enjoy Lunch Before the Performance

The Student Performance



Figure 9: The Community Bar-B-Q Before the Performance



Figure 10: Students Standing in First Position



Figure 11: Students Demonstrate *Grand Plié*



Figure 12: Students Demonstrate *Grands Battements*

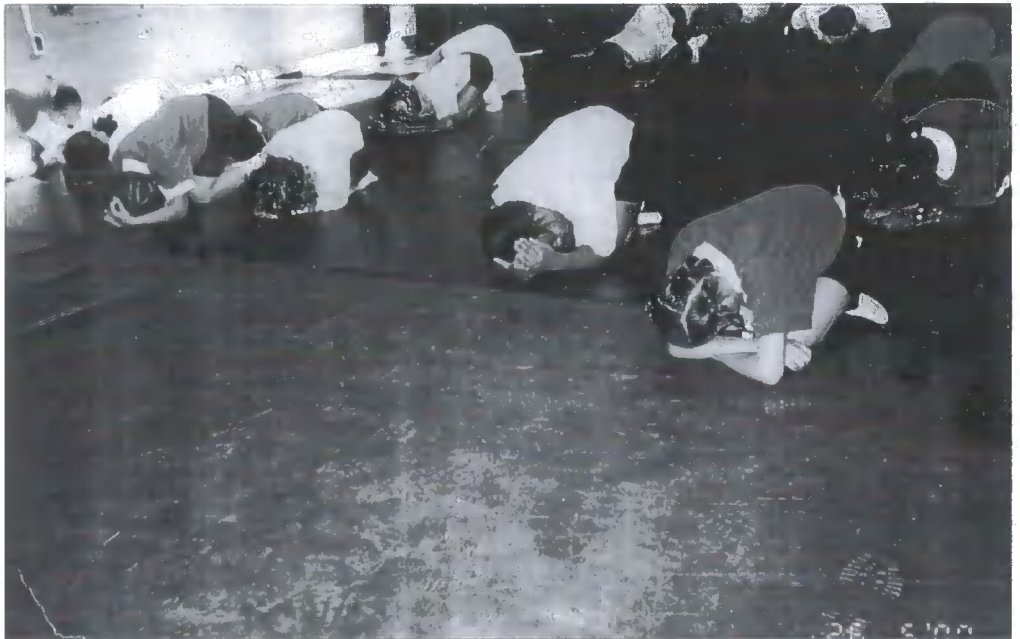


Figure 13: Students Demonstrate the Metamorphosis Improvisation

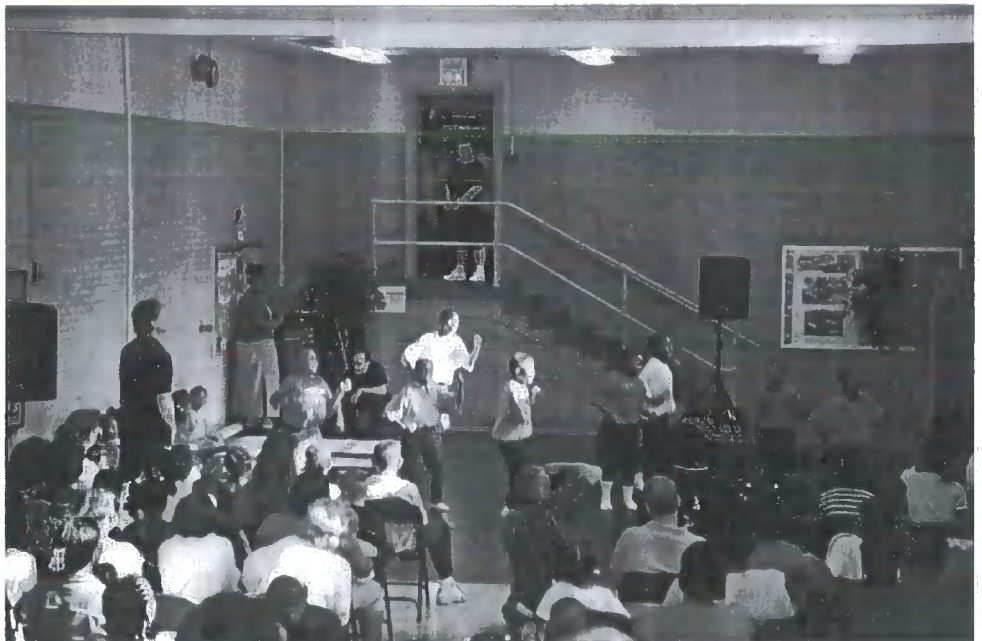


Figure 14: Students Showing Their "Superhero" Movements



Figure 15: Emi Hariyama and Willie Anderson Bow After Their Performance



Figure 16: Students With Mr. Schron and Ms. Carlson After the Performance

Collinwood Day Fieldtrip



Figure 17: Collinwood Day Fieldtrip



Figure 18: Students Try on Hardhats at Ferro Corporation

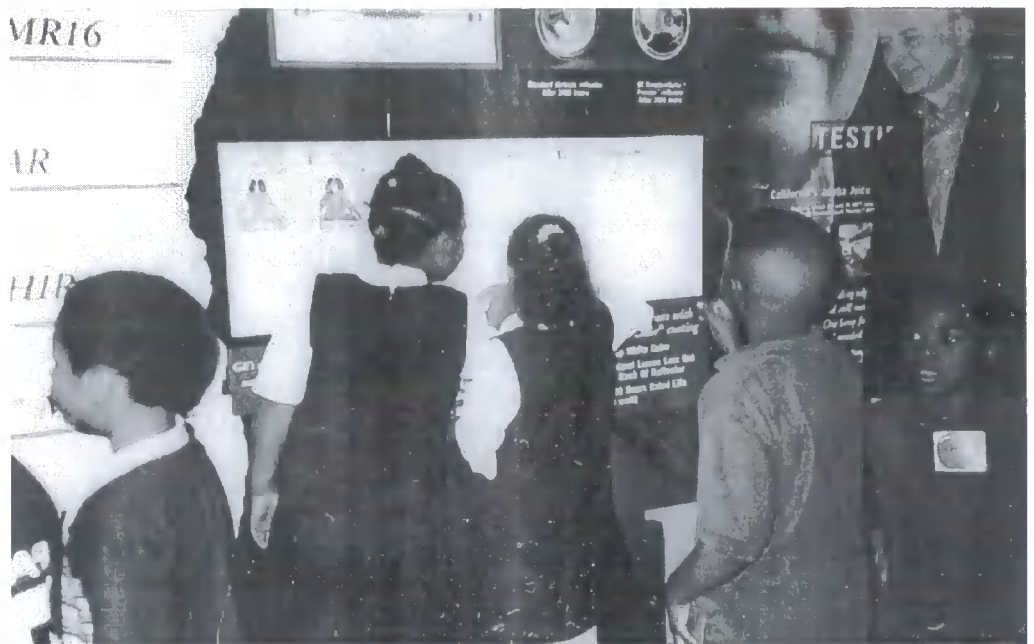


Figure 19: Students View "The History of Light" Exhibit at General Electric Co.



Figure 20: The Interior of Jergens Inc.

Press Clippings

Sun Scoop Journal

COMMUNITY LIFE

THURSDAY
JUNE 8, 2000
SECTION C



Christina Davis, 8, a second-grader at East Clark Elementary, jumps at the chance to be part of the May 23 student performance with the Cleveland San Jose Ballet at the school.



As part of a partnership with the Cleveland San Jose Ballet, second-grade students at East Clark Elementary perform a series of dance steps for classmates, parents and community members. The performance was one of many ways in which East Clark students have been exposed to the ballet in recent months.

Pupils, ballet become dance partners

By RAY AARLONSON
Staff Writer

The Cleveland San Jose Ballet typically plays to large, adult crowds, often the more wealthy and powerful members of the community.

East Clark Elementary serves a lower-income, neighborhood and children who often come from difficult environments at home.

There is little these two entities have in common, except that they have formed a partnership.

Thanks to a grant from the Initiative for Cultural Arts in Education, the school and the Ballet have started a four-year collaboration that will allow children the opportunity to receive a rare introduction to the world of dance and will give ballet members a chance to become more involved in the community.

Margaret Carlson, director of development and education for the Cleveland San Jose Ballet, said this is not the group's first partnership with a Cleveland Public School — the ballet also works with Euclid DeSmet and Glenmont Elementary School through the same program — but it has allowed them to do things they never had done before.

"This is the first time where we're using the art drop itself to enhance the learning process in the classroom," Carlson said.

In April, one month after the partnership was initiated, choreographer Tom Livet began teaching basic ballet steps and fundamental movements to East Clark second-graders. He also helped them in creating individual visual pieces of art work explaining the story of their lives.

Tom has encouraged students to create and build upon their personal interpretations of movement," Carlson said.

The art work served as a backdrop for the students when it came time for them to demonstrate their moves May 23 in a public performance at the school.

Also performing at the school were Emi Haryama and Willie Anderson, professional dancers in the Ballet. Haryama and Anderson performed the "White Swan Pas de Deux" from the ballet "Swan Lake" for the children and the community to enjoy.

Fourth-grade students were given a one-hour, interactive program by the ballet, featuring a stage makeup application demonstration and an up close look at the art and production of ballet. In addition, the entire school was treated to a matinee performance of "Swan Lake."

Carlson said the students have received a well-rounded education in ballet.

"With this recent experience, students will come full circle," Carlson said. "They will have seen a performance of 'Swan Lake' on stage, worked with a choreographer in their classrooms and will themselves have had an opportunity to perform and witness a close-up ballet excerpt with principal dancers."

The partnership will continue in September with studies in astronomy, art and photography. One of the main focuses of this phase will be a component made by Jergens for U.S. astronauts.

"The big idea is trying to develop a sense of the neighborhood and what it is like to be a part of the neighborhood," Carlson said.

The Initiative for Cultural Arts in Education is a Cleveland Cultural Council program designed for the Cleveland Municipal School District. It incorporates the arts into classroom curriculum to enhance student learning. Carlson said the East Clark-Cleveland San Jose Ballet partnership is one of 18 in the city established through the initiative.



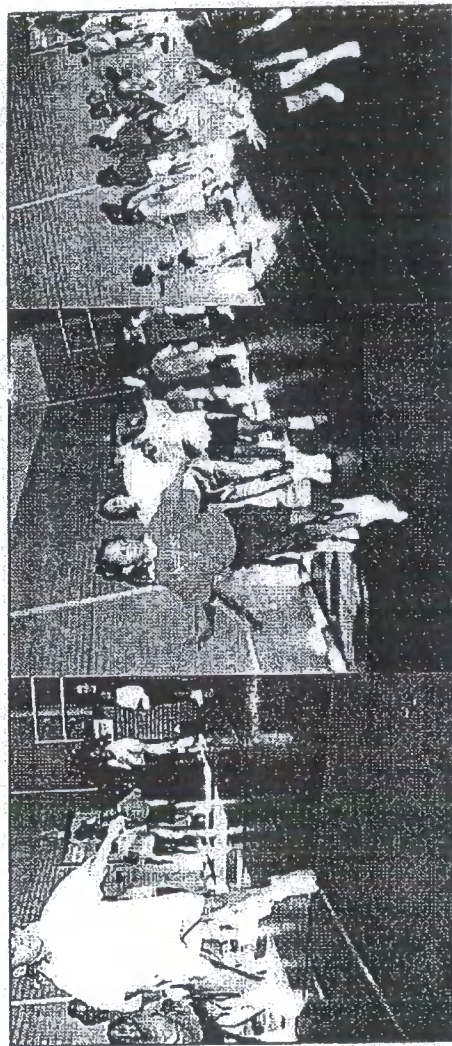
Cleveland San Jose Ballet dancers Emi Haryama and Willie Anderson perform the "White Swan Pas de Deux" from the ballet "Swan Lake" at East Clark.



Don Greene, a music teacher at East Clark, gave his students a few chuckles when he tried on the head of the Nutcracker at the Cleveland San Jose Ballet's scene shop. The students toured the shop last week and were shown ballet props and costumes used by the dancers.

Figure 21: A Full-Page Story from the Sun Journal

Cleveland San Jose Ballet, East Clark Elementary collaborate on arts project and performance



East Clark Elementary students at various stages of metamorphosis.

Figure 22: Headline and Photograph from the *Cleveland Call and Post*

Jergens
Cleveland, Ohio

Welcomes . . .

*East Clark
Elementary School
2nd grade class*



May 31, 2000

TCD
TOOLING COMPONENT DIVISION



ASG
ANALYTICAL SYSTEMS GROUP

Jergens Way, 15700 S. Waterloo Road, Cleveland OH 44110

Figure 23: The Cover of the Jergens Inc. Company Magazine



Along time ago this land was a railroad yard. Trains would stop here to refuel or to be repaired. It was closed down in the 1960's. For many years this land was unused.

In 1999 Jergens recycled the land and built their new building. Last year all the big machines you see were put on trucks and moved to this new building.

Jergens has been in this area for 58 years. Many of your family and friends are working here.

Figure 24: The Inside Cover of the Jergens Inc. Company Magazine

Appendix B:

Project Diary

Before deciding whether to pursue an ICARE grant as the vehicle of my thesis, I attended an informational workshop on October 12, 1999 held at their offices. Entitled, "Informational Seminar for Cultural Institutions", I expected to receive information regarding procedures and policies for submitting an application. Instead, the session began by having cultural institution representatives introduce themselves. Then, the workshop leader, Ms. Lynda Bender, distributed crayons and paper to the members of the group. We were given various instructions. For example, to 'make one continuous stroke that was angular and represented an emotion'. Then, after several similar exercises, we were asked to pass our paper on to the next person, who then completed a different instruction. At the end of the session, Ms. Bender collected all of our 'works of art'. We were informed that there would be a meeting on Oct. 25th for those of us who might be interested in meeting schoolteachers from Collinwood for purposes of becoming participants in an ICARE grant.

October 25, 1999

The meeting was held at the Collinwood Public Library. There were around 30 individuals there, divided fairly evenly between public school teachers and artists. Listening to the conversation around me, it seemed that everyone was asking each other what this 'ICARE thing', was about and no one really seemed to know.

Ms. Lynda Bender, Executive Director of ICARE, began the meeting by providing an overview. ICARE funds projects in which, "artists and teachers work as a team to integrate the arts into the core curriculum subjects." Although the normal submission process had taken place in Spring 1999, the General Electric Company, whose world headquarters are in Collinwood, had made a sudden grant to ICARE stipulating that they would provide \$15,000 to be divided among 3 small pilot projects. By the end of November, schools and artists would have met and be prepared to submit a proposal demonstrating their compatibility as partners. From this, the ICARE board of directors would select 3 partnerships to fund. Once notified, the 3 partners would then be given the month of January to plan their units of study and submit them to ICARE for approval. The projects were to be implemented between March -June 2000.

In preparing both sets of documents, the following points were made:

- Teachers were to be paid for their meeting time and this needed to be reflected in the budget.
- Avoid implementing projects during proficiency test times.
- There was to be a minimum of 6 sessions with students and the preferred amount of total interaction time was 8 hours.
- The project needed to include 1 out-of-school experience.
- ICARE staff would attend some of the planning meetings and provide advice.
- The key to acceptance into the program was evidence that the artist's organization and the school's teachers were compatible.

- Once accepted, the partners should assume that funding would continue for 3 years.
- The project must include 1 orientation for the entire teaching staff of the school even though only a few teachers would be participating in the project.
- The project must include team teaching between the classroom teacher and the artist.
- It was advised that it would be better to work within one grade, multiple classrooms. The pilot project would be best if it could be developed as a unit of learning.

At this point, Ms. Bender asked each person to state their name, organization represented, whether they were an artist or a teacher and what were their current ideas about a collaboration. Someone identified himself as a math teacher, looking for ways to incorporate an artist. One artist explained that she taught African-American songs and dances and the ways in which this helped to develop self-esteem and a sense of belonging. I began to feel nervous because I had attended the meeting to find out what ICARE was about. Further, who in this environment could possibly be interested in ballet? It seemed that the African-American cultural artist and one of the theatre groups or modern dance companies there, would have far more appeal. So, when my turn came, I explained that I was from the Cleveland San Jose Ballet Company Company and that I had some interest in teaching the alphabet through movement. And, I mumbled something about upper grades expanding their French vocabulary and wondering if there could be a way to use dance and interactive technology.

Everyone having introduced him or herself, it turned into an academic version of 'The Dating Game'. Artists and teachers were selling their wares. Much to my surprise, a teacher walked directly towards me and said that she wanted students to be able to have a 'mainstream experience'. She was an art teacher at East Clark Elementary School and an African-American. In our discussion she explained that she believed students had enough exposure to what it was to not be a part of the mainstream and she felt that the schools placed too much emphasis on this. As a way of getting to know each organization better, I offered to provide tickets to the teachers and principal of the school to our upcoming performance of, 'A Midsummer Night's Dream'. Ms. Maxwell asked for 14 tickets and said they would like to come to the performance on November 4th.

November 4, 1999

The evening of the performance came and I walked around the lobby of the theatre watching for them to arrive. As it was nearing the curtain time and I had not seen them, I walked outside to the box office. There stood a group of people, looking rather lost and so I assumed it was the East Clark group. It seems that, not having attended performances at many theatres, they were not sure how to go about picking their tickets up at the box office. That was 'Lesson number One' for me. It had never occurred to me that, this could be a problem for people unaccustomed to theatre going. I picked up the tickets and escorted the group inside. After the performance, the principal, Mrs. Franklin, expressed that she was looking forward to our collaboration.

We agreed to meet at East Clark School, the following week, on November 11th. East Clark School is the oldest in the Cleveland system, a system already known for its dilapidated condition.

November 11, 1999

I drove into the school parking lot, noticing the weeds and cracks in the cement. Next, I saw the boarded up windows where they had been broken and not repaired. Every window had heavy iron bars. My god, I thought, this looks like a prison! Getting out of my car, I headed for what appeared to be a main door. It was locked, as were all of the doors. Finally, I noticed a doorbell, which I rang. After identifying myself, I was buzzed in. (It really is a prison, I thought). The hallways were very dim, with bare light bulbs providing the sparse illumination. I found the art room, downstairs in the basement.

The meeting began with the art teacher, 2 regular classroom teachers, and a kindergarten teacher who was on the school grants committee and myself. The purpose of the meeting was to get to know each other better, to begin some brainstorming and to set a schedule for forthcoming meetings. A loose idea began to emerge centering on the concept of 'metamorphosis'. The art teacher had conducted a project in college in which a group of children drew pictures that told a story about changes in their lives. At that point, I was more interested in pursuing the idea of using movement to learn the alphabet and to work on spelling words. However, I was having difficulty envisioning any dance teachers in the city that could execute this. The concept of 'metamorphosis', conjured up visions of improvisation in my mind and there was a dance teacher in Cleveland that I believed capable of handling this task.

The teachers expressed that they would like to focus on literacy. As a goal, they felt that expression through dance could achieve a dual objective. Each student would be able to develop a sense of their own uniqueness through movement invention and would also have to develop a sense of teamwork. Given that the student population was extensively lacking in male role models, the teachers felt that it would be desirable that the dance instructor be male. Also, it was very important that the project culminate in a performance.

I tried to get the teachers to think through how these ideas would be explored in the time expected for the project. A stumbling block was the desire for every student to be able to, 'tell his or her story' and be able to complete a dance that could be performed by the whole group. Ms. Maxwell suggested that slides could be made of the students' metamorphosis artwork and it could be projected on a screen while the students performed. In this way, all students would have their artwork shown, if not their dance metamorphosis. Also, if in the class sessions, each student got to do their metamorphosis dance for the others, they would have been seen there.

I was concerned about the sequence in which the materials were presented. We more or less agreed that the students would begin to learn about metamorphosis in art class, (after learning about the concept in science). Then, they would tell their stories verbally and then write them. Telling their story through dance would be next, followed by showings of the classes to one another. Stories would be selected for the performance in front of the whole school.

The dance instructor would be given the students' written stories in advance, in preparation. I wondered if there was a way to use the story of *Swan Lake*? It seemed to me that it was also about metamorphosis. After all, swans turned into people and a big vulture turned into a baron. The teachers were surprised at this. As none of them had ever seen the ballet, they assumed it was about something more intellectual, such as a Shakespearean play.

Logistics were important. When and where would these classes take place? The art teacher offered her classroom and her class time. As she would begin the project with the metamorphosis drawings, she wouldn't really need to be introducing any new art projects later. With 3 classrooms needing 6 sessions, there would be a need for 18 sessions. Ms. Maxwell suggested T, W, Th from 2:10-2:50.

As we were concluding the meeting, the school principal, Dorothy Franklin, stopped in. While clearly supportive of the idea of collaborating with a major ballet company, she cautioned that there would be resistance from the boys, especially if the teacher was a female. She then 'reminded' me that the children attending East Clark came from foster homes, some were living in homeless shelters, a number suffered from abuse and many had one parent in prison. All were living at the poverty level. She reiterated what the art teacher had said at the earlier session, that it would be 'important for students in her school to be exposed to mainstream activity'. The school population was 95% Africa-American.

The meeting ended and I left wondering what I was getting myself into. It was to be the last meeting that the principal attended.

November 17, 1999

After the November 11th meeting, I contacted Mr. Tom Evert about our project to see if he was both available and interested in teaching the dance component. Tom Evert was a dancer with the Paul Taylor Dance Company for many years. Acclaimed internationally for his performance, he had reached a point in his life and career where he wanted to explore the possibility of developing his own dance company while raising a family in a less hectic environment than New York City. When he had first arrived in Cleveland, I was teaching at Cleveland State University while attending graduate school. I had offered him a job teaching part-time at Cleveland State University. Later, when I was appointed Director of the School of Dance at the University of Akron, I once again hired him to teach and choreograph at the school. As Dean of the School of Dance at the Hong Kong Academy for Performing Arts, I had engaged him to set one of Paul Taylor's works on the students and he spent the better part of a semester in Hong Kong. I was, therefore, quite familiar with his work.

Mr. Evert was available and interested in learning more about our project, so he attended this next meeting. After discussion, we reached a consensus regarding the general content, focus and time commitment for the project. We had agreed and were excited about the many ways that 'metamorphosis' could be interpreted and applied. It can mean anything from changes as we grow, the use of rocks to make cosmetics, the changes experienced by our friends, neighborhoods and communities to the commonly used meaning in biology. So, our view of the project was:

- To work with the second graders. There were 3 classrooms.

- To conduct 6 classroom sessions with each class in conjunction with Mr. Evert and either the classroom teacher and/or Ms. Maxwell, the art teacher.
- To conduct two fieldtrips. One would be to attend a performance of the ballet, 'Swan Lake' at Playhouse Square. The other would be some kind of trip within the Collinwood neighborhood.
- The direct focus in the classroom would be using the concept of 'metamorphosis' in as many ways as possible, while placing the application of this concept to it becoming a metaphor for a larger idea, that of 'Our Neighborhood'.

Another meeting was scheduled for November 22, 1999 for Mr. Evert to discuss with the second grade teachers the ways in which they would be able to address the idea of metamorphosis and the ways by which he could develop dance material to support this.

November 22, 1999

The ideas that emerged from this meeting were:

- The students would learn about tadpoles and butterflies in science class and Tom would work on creative movement ideas envisioning tadpoles and butterflies with the students.
- Ms. Maxwell would talk to the students about the ways in which 'metamorphosis' can mean big changes in one's own life and the students would draw the important events in their lives. Tom would work with the students in using their bodies to say the same thing that they were drawing.
- The students would also write a sentence to explain each stage represented and the classroom teacher would use these to work on concepts of grammar such as sentence structure and writing a paragraph. Tom would talk about the concept of completing a movement before beginning the next one. For, example, if you are

doing a jump, you can't take a step until you come down from the jump.

- The teachers would read the story of, '*Swan Lake*' to the students and with Tom they would work on telling that story through movement. The teachers also remembered that there were some children's books from other cultures that used a bird, (or duck) and they would read these to the students.
- As well as seeing the ballet in performance, the students would visit the Ballet's warehouse and see some of the sets and costumes and the stage crew would talk about the magic of dance and show how different stage effects can create certain illusions.
- As yet to be defined, the 'Neighborhood' field trip would in some way look at the history of their neighborhood and how it had gone through metamorphosis.

The application was due to ICARE on November 30, 1999 so the next meeting was scheduled to delegate responsibilities and to make sure that all of the grant submission materials were in order.

November 26, 1999

The application consisted of 5 pages of questions. Some needed to be filled out by the school, some were intended for the cultural organization and the rest were to be completed together. Ms. Akers, the kindergarten teacher who was on the school's grants committee agreed to type up the answers to the questions. Ms. Maxwell, the art teacher agreed to gather the support materials and to collate the application and hand deliver it to ICARE. The second grade teachers were to complete the questions related to the school. I would complete the questions related to the cultural institution and Tom Evert, the dance teacher would write a support letter. As is more the case than not, everything was a rush at the

end. Although the application was completed and submitted on time, Ms. Maxwell was not able to make a photocopy of the final copy. However, I had the draft copy and the comments of where to make changes.

Summary of Application

- East Clark Elementary School has 485 students from grades kindergarten-grade 5. There are 31 teachers including teachers certified in art, music, drama and creative writing. Students receive 200-minutes/week instruction in arts activities. 95% of the students receive free or reduced price meals and 6% are classified as special needs.
- The second grade students were selected and there are 85 students and 3 teachers involved.
- The most significant aspect of this project was the desire to expose the students to a mainstream arts activity and to use this activity to support learning in the regular classroom subjects of science and English.

On Friday, December 10th, we received a phone call informing us that we had been selected as recipients of the grant. There would be a meeting on December 15th, in which we would receive all further necessary information to proceed with the project.

December 15, 1999

The meeting was held at the Collinwood Library. In attendance were the teams from the 3 partnerships selected for funding and the ICARE staff. The ICARE staff explained the following:

- The teams now needed to put plans for implementation into place.

- The maximum funding provided by ICARE (via General Electric) was \$5000.
- There was to be one required fieldtrip for the students and this could be related either to the subject being studied or to the cultural institution.
- There needed to be one staff development activity for the entire teaching body of the school.
- Communication was a very important component of the project and needed to be included in the plan.
- The cultural organization must contribute a minimum of \$250 in-kind support.
- ICARE funds do not fund capital improvements (such as a video recorder) but will pay for the tapes.
- Including the Collinwood partnerships, there were now a total of 18 partnerships in the Cleveland School System.
- There would be a mandatory meeting for all 18 partnerships on May 8, 2000 from 4:00-7:00 PM to share their experiences.
- ICARE requires that participants attend ICARE sponsored workshops throughout the year. Teachers would receive CEU credit for these and would be paid for their time.
- ICARE sponsors a Summer Institute and members of partnerships must attend. The Institute dates were July 31 – August 4, 2000.
- There would be a site visit conducted by the ICARE staff (Lynda Bender and Maria Restropo-Hamilton) and the CEO of General Electric.
- To continue in the project during the 00/01 year would require submission of a renewal proposal, due June 1, 2000. Funding would continue for 4 years, unless the partners decided that the project should not continue. Guidelines would be sent in May and

partnerships will be funded up to \$35,000/year. Partnerships would schedule a half-day in which to do this and ICARE would pay the school system for substitute teachers.

There were several surprises resulting from this meeting. We had all somehow gotten the impression that the proposal submitted on November 30th was to have included our planning for the project. It was a surprise to find out that we needed to schedule new meetings to work out the details for the project. What didn't get mentioned in the meeting was that a final report would also be due at the same time as the proposal for the new year. Another confusion that arose later, was that our submission for the 00/01 year, for \$35,000 was rejected and funded for \$25,000 instead. When we questioned it, we were told that \$35,000 had not been the amount quoted but we all had that figure in our notes. A similar area of confusion arose later regarding the amount of administrative funding that ICARE would provide to the cultural institution

So, we took a few minutes to look through the new guidelines that needed to be completed. Called the, 'Pilot Program Plan', it was due on March 3, 2000. However, these meetings were to be reimbursed for up to \$500, primarily for paying the teachers to attend the meetings. Our understanding had been that the meetings we had already held would be reimbursed, if the funding were successful. With the holidays only a few days away, we scheduled 3 meetings for February 7, 23, 28, 2000.

February 7, 23, 28

During these meetings we were able to better focus our planning. The performance at the end of the project would now include dancers from

the Cleveland San Jose Ballet Company who would perform with the students, an excerpt from *Swan Lake*. This would be named, 'Parent Involvement Community Arts Night' and the students would actually give 2 performances-one to the student body during school hours and the other for parents, business owners and the neighborhood in the early evening. The performances would take place on May 25, 2000.

Tom Evert would teach his 18 sessions between April 4-20 and between May 16-25. This was due to the Easter holiday and Tom's own performing schedule out of state.

The Ballet Company had a docent program of volunteers who made presentations to fourth grade children by telling the story of *The Nutcracker*. (Actually, more than 10 years earlier, I had started that program, written the script and trained the volunteers. Thousands of school children throughout Northeast Ohio had received this presentation.) The docents would visit the 4th graders at East Clark. As well, I would seek funding from the Collinwood business community to pay for tickets for the whole school to be able to attend the performance of *Swan Lake*. The students would attend the performance on May 3, 2000.

The Ballet Company would provide free tickets to the teachers for the upcoming production of *Carmen*. In this way, the teachers from the school would attend 3 performances within the school year, thereby continuing to expose them to the art form.

The 2nd graders would visit the businesses that had funded their tickets in a 'Collinwood Day' and they would also visit the Company's warehouse on the same day. The field trip was scheduled for May 31, 2000.

The 'Program Plan' was submitted on March 3, 2000. It consisted of eight questions for the Action Team to answer, called the 'Workplan Summary'. Also required was a proposed budget for the project and a 'Workplan Timetable'.

Workplan Summary

1. Describe the units that will be implemented during this period. What activities are included and how do they integrate the arts into the core curriculum? Include themes that will be integrated with the arts, plans for field trips, etc.

Our program plan begins in the month of March when the first unit will be implemented. It is comprised of three, -second grade classes creating an art project entitled, *My Metamorphosis*. This art project will be done in art classes under the instruction of Ms. Maxwell, the art teacher at East Clark Elementary School. The teacher and students will discuss techniques and the process of creating a metamorphosis work of art. The metamorphosis theme will be integrated into a storyboard consisting of four parts. Each student will draw four, chronological pictures related to the story s/he desires. Each student will write explaining the events in their drawing a sentence at the bottom of each picture. Materials for this project will consist of poster/crescent board and prisma colored pencils.

The second unit to be implemented in our program plan will be the integration of the art project into the core curriculum of literacy. This process will be done in the second grade classrooms.

Unit 3 will begin in April when Mr. Tom Evert, our partnership artist from the Cleveland San Jose Ballet Company, joins us. Mr. Evert will work with each participating class for six sessions. These sessions will begin with exercises, warm-ups, and creative movement instruction to produce a personal expression of the theme: *metamorphosis*.

Ms. June De Phillips, from the Cleveland San Jose Ballet Company, will provide a staff development workshop for East Clark teachers at a regularly scheduled staff meeting on April 19th, 2000. She will prepare us for our visit to the matinee performance of *Swan Lake*. Each teacher in the school will receive a packet of information to aid them in teaching about the ballet, and integrating the arts into the curriculum. ICARE information about our project has been on display in the office for teachers and staff to view. Newsletters concerning our project will be distributed to parents and throughout the community.

On May 3rd, 2000 we plan a field trip to Playhouse Square for the entire school to view the excerpted production of *Swan Lake*. Of special note, we are happy to mention "Collinwood Day Field Trip" that Mrs. Carlson has spearheaded with business leaders in the Collinwood area. The second grade students will have the opportunity to view the Cleveland San Jose Ballet Company warehouse where the sets are constructed, and to take a tour of the area businesses. These corporate sponsors are making it possible for all of the students at East Clark to attend the matinee ballet performance mentioned earlier.

A school assembly will be presented by the second grade classes. An evening performance will be repeated for parents and community guests. Here, we will have the chance to view a recital of the work with Mr. Evert and the second graders. In addition, two ballet dancers will perform at our school.

A posttest will be the final activity for the second graders participating in this project. It will be administered in June.

2. What will students know and be able to do as a result of participating in this unit? Include objectives for both the curricular area and the art form.

The core curriculum centering on literacy will be enhanced by student participation in this project. Students will write a biographical story, know the format of a play, act out self-written stories and learn about teamwork by working together.

In addition, students will have a better understanding of their bodies and its range of motion. They will learn how movement is an expressive language. They will increase their understanding of the use of rhythm and spatial reference.

Upon completion of this project, students will be able to compare communication through body movements with written communication skills. Children will have a deeper sense and understanding of communication as central to the senses and the ability to express oneself through writing.

3. How will student achievement be assessed? Assessment can include rubrics, portfolios, pre and posttests, journals, presentations, etc.

Student achievement will be assessed by the administration of pre and posttests. This will be designed to focus on comprehension. Portfolios will be used to collect student work: artistic and written.

There will be a final presentation recital to demonstrate the work in movement.

Journal writing will be encouraged regularly. Students will have the opportunity to relate to each experience and set it down on paper. The 'Collinwood Day Field Trip' will be integrated into the social studies/economics unit.

4. What staff development activities will be offered beyond attendance at ICARE events? How will these activities strengthen the teacher's ability to integrate the arts and how will teachers not directly involved in the project be included?

On April 19th, 2000 we plan a presentation to the staff given by a representative of the ballet, outlining the story of *Swan Lake* and providing classroom materials. The Ballet Docent Program will conduct advance preparation of students and teachers in the fourth grade in April. All teachers and students at East Clark will attend the May 3rd matinee at the State Theater and will view the recital performance of our second grade students, and professional dancers at East Clark.

Through attendance at the Cleveland Ballet performance of *Carmen* and *Swan Lake*, teachers will be immersed in the whole visual, auditory, and emotional experience of professional ballet. This will provide the inspiration for teachers to integrate the story, music, vocabulary and visual effects into their curriculum.

5. How will parents and community be involved?

Parents will be invited to chaperone the May 3rd field trip to the matinee and 'Collinwood Day'. They will also be invited to attend the Docents', 'Introduction To Ballet' that is planned for the fourth grade. Finally, parents of students directly involved in the final program will be asked to donate refreshments for the reception, as well as costumes for their child. All parents will be invited to attend.

The community will be involved through our 'Collinwood Day' trip, Career Day activities, and as our guests at the final performance. Newsletters will be posted throughout the community.

6. Describe the administrative structure of your partnership. Include who is responsible for what, when partnership Action Team planning meetings will be held, how artists' time will be scheduled, how communications between team, artists, teachers and the rest of the school community will be facilitated, etc.

The Cleveland San Jose Ballet Company and a committee of interested teachers from East Clark Elementary have joined in

partnership to provide the students with an in-depth cultural arts experience. Facilitated by the ICARE Cleveland Cultural Coalition we have scheduled a series of biweekly meetings to discuss how the units will be implemented into the curriculum. The artist has joined our team and we have discussed objectives, curriculum, rehearsal schedules together. The second grade teachers on the team are responsible for infusing the ideas into the curriculum. Ms. Maxwell will teach the visual arts component of the project, as well as chair the committee. Mrs. Carlson, the ballet's Director of Development, oversees the financial aspects of the project. She has been instrumental in involving corporate sponsors in the Collinwood area. Mr. Green and Ms. Ankers are involved in parent involvement, grant writing, and the final performance.

Teachers and the school community will be included in our project through the in-service scheduled for April 19th and attendance at the matinee performance of *Swan Lake* May 3rd as well as attendance at the school assembly for the recital.

7. Have there been any changes in the teachers or classrooms involved in this project? If so, please explain why and include the names of the teachers who will be involved. If there has been a change in the principal at your school, please attach a letter of support from the current principal.

In order to provide a 15:1, teacher to student ratio, the second grade classes were reorganized. We now have included Ms. Kolman and Ms. Blocker-Clark's children in the three sections of

second grade art classes, which were originally designed as part of the project. In addition, Ms. Jordan's Special Education students are mainstreamed in the second grade and art classes.

8. Please supply any additional information that you believe will help the Distribution Committee understand the goals, objectives, activities and anticipated outcomes of your project.

Since it is our role as stated in our mission statement, to develop culturally aware students, the ICARE project actively supports that aim. In doing so, we anticipate broadening our students' worldview, community awareness and sense of self. This effort will result in more cohesiveness between parents, teachers, area businessmen and artists.

Note: As for the budget, the grand total was estimated to be \$12,260 with a request from ICARE for \$5,000 in support.

Workplan Timetable

Month	Planning	Instruction	Professional Development	Assessment/ Evaluation
January	Jan. 28, 4:00			
February	Feb. 7, 4:00 Feb. 23, 4:00 Feb. 28, 4:00		Feb 5, ICARE workshop, M. Carlson, D. Maxwell to attend 9:00-1:30	
March	Meeting briefing: artist and teachers	Students in art classes produce Metamorphosis Project		Pre-test of students
April	(see assessment)	April 4-20 (3 weeks) Tom Evert conduct dance classes T, W, Th 2:00-2:50 CSJB Docent Program	April 8, ICARE workshop, Anker & Green to attend April 19 workshop for all East Clark teachers, 8:30-9:00 Send Swan Lake education packets	Formative assessment session (5tchrs + art tchr + music tchr + artists + Carlson)
May	Meetings to submit 2000/01 proposal and debrief May 8, 4:00-7:-- ICARE meeting	May 3, matinee performance at State Theatre, Swan Lake May 11 or 12, Collinwood Day Field Trip to CSJB warehouse and Corps sponsors May 16-25 (2 weeks) Tom Evert classes and rehearsals May 25, Th Student performance,		
June	2000/2001 Renewal proposal due			Post test and portfolio assessment of students

March 10, 2000

The turn around time from ICARE was quick and we received a response on March 10, 2000. Our plan had been approved with some comments to guide our future planning and implementation.

- "Connect the theme of 'metamorphosis' to science curriculum as well as language arts
- Be more specific about how portfolios, journal writing and performance will be used to assess the project

- Work towards identifying other ways parents/community can be involved beyond as chaperones and audience members. Examples: newsletters, bulletin boards, homework assignments
- CSJB administrative fee is high, 20% of the ICARE request. In future requests and renewals, this fee should not exceed 12-15%." (This would later become a sore point. In our proposal for the 00/01 academic year, that % was used to calculate administrative fees and was rejected by ICARE, saying that it was too high)

Finally, the letter congratulated our work by saying, *"Your proposal was selected because of its superior vision and planning. Congratulations on your achievement and best wishes for every success throughout your implementation."*

We were thrilled!

March 22, 2000

The teachers had come to see our performance of Roland Petit's, *Carmen* the previous weekend. They had really enjoyed it and commented that they had not realized how diverse ballet was in its subject matter.

The purpose of this meeting was for Tom Evert to meet with the teachers to work out details of how the classes involving him would actually work. Tables and chairs would have to be moved out of the way. Who would do this and how long would it take? Ms. Maxwell said that, as the dance classes would be in her art room, she would oversee that. The classroom teachers would be present and they planned on participating in the classes so that they could review the material and use it for their lesson planning. Tom explained that he would begin by having children work on mirroring techniques (follow the leader and keep changing leaders) to get children focused. Then, he would begin working on basics of

improvisation technique (how do different emotions make one feel like moving, mimic various animals, then start to work on movements that metamorphose from different stages in the life of animals such as tadpoles and butterflies). The ballet terminology and steps would be incorporated into the final section of instruction.

Ms. Maxwell reported that the Metamorphosis art projects had been completed. The classroom teachers reported that they were now preparing to use the students' projects in literacy classes.

April 19, 2000

Ms. June De Phillips was the Director of the School of the Cleveland San Jose Ballet Company Company. She had agreed to meet with the teaching staff at East Clark in order to prepare them for the performance of *Swan Lake*. Although all of the teachers would receive the Teachers Guide, this would prepare the teachers even further.

The meeting was scheduled for 8:15 AM. It was to be a regular staff meeting, so there were other matters on the agenda. It appeared that many of the teachers were not informed of our visit and seemed confused about why we were there. June seemed a bit lost about organizing her thoughts. I didn't really follow what she was trying to communicate and the teachers appeared bored. So, in an attempt to salvage the situation, I jumped in and started talking about the magic of theatre. I described how, in the final scene, Von Rothbart's castle disintegrates before the audience's eyes. And, it is achieved by the captive swans joining forces against him, distracting him so that the Swan Queen and the Prince could make their way to the top of the cliff where they could jump off into the

waters below. That seemed to perk everyone up and teachers made comments such as, "Wow!" "Oh Honey, do tell?" "That sounds awesome!"

I had to keep in mind that these were the teachers NOT involved in the ICARE project, so they would not have had any background. Also, June had not been involved in the project either, so she really had no contextual basis from which to present her material. In retrospect, it would have been better for me to make the presentation. However, I had thought that by involving her, a connection could be made to our Ballet Company's professional school and later, lead to talented East Clark students attending it.

The meeting with the ICARE teachers and artists was scheduled for 4:00 that afternoon at the school. This was to be our 'formative assessment' session. In attendance, were Ms. Maxwell; art teacher, Tom Evert; dance teacher, Mr. Green; music teacher, Ms. Antal, Mormino, Weeks; 2nd grade teachers and myself. Following is the summary of everyone's comments:

- [2nd grade teachers] The dance class period is too short. They wish that the class period could be longer, but it would be difficult because some of the students are not from their classrooms but from the Special Ed class.
- [2nd grade teachers] The Docent presentation to the 4th grade classes went VERY well. Even the worst student behaved. The face painting was the most popular activity.
- [Art teacher] Because she works with all of the students and teachers in the school, she reported that the teachers are really excited that the whole school is going to be able to attend the *Swan Lake* performance. She had also heard comments today that the students got really excited when the teachers told them about the

'castle falling on stage live and in person'. (I guess my comments were persuasive. Spectacle sells, and unfortunately, so does violence.)

- [Music teacher] His classroom shares the gymnasium with the art teacher, so he is able to see what the students are learning from the dance teacher. Being a new teacher, he had been experiencing difficulty getting students to focus in music class. After watching the dance classes, he decided to have the students move along with the music that they were studying in his class. He also had begun playing sections of the ballet music from *Swan Lake* and having the students imagine what might be happening at that point in the music. He was finding that the students were much more attentive and retained what they were learning better.
- [2nd grade teachers, English class sessions] They were at various stages in completing the storyboard writing that accompanies the student metamorphosis art project. However, it was going well. Their sentence structure was generally improving and the students were motivated.
- [2nd grade teachers, Science class sessions] The teachers were working on 'the life of the butterfly' as part of the unit on metamorphosis.
- [Margaret Carlson] I asked whether they had begun using the Teacher's Guide from the Ballet Company about *Swan Lake*. The teachers reported that they had not yet begun this and would probably not do it until close to the performance time.
- [Dance teacher] He felt that the classes were, overall, going well. They were learning more about the range and limitations of their bodies. He was incorporating the creative work with teaching them basic ballet terminology such as 'plie', 'releve', and 'arabesque'. He had explained to them that the language of dance was French and that they would be learning the French words. At

this point, the teachers jumped in and said that the students were observed in the hallway saying things to each other such as, "I can speak French-Releve!" and then they would demonstrate it. "So, I can speak Italian, Bravo". And then they would clap their hands. They had also been seen practicing their dance exercises during recess. Tom was happy to hear this and felt that there had been good retention among the students. He also felt that he had developed a rapport with the students and the other teachers agreed. They also said that the boys were actually responding better than the girls were. They felt that it was important that the students have such a positive male role model.

I asked what needed to be improved upon? They responded that:

- Getting the corporate sponsorship needed to be completed sooner.
- They needed to find longer blocks of time for the dance sessions, instead of frequent, shorter ones.
- We should invest in buying odor-eaters for the students. When they took off their shoes for dance class the smell was sometimes awful.
- More parental involvement was needed.
- The music and dance teacher should work together so that skills being learned could be better reinforced.
- Thus far, the students seem to be mimicking Tom in dance class. Maybe they should try to 'wean' them away from depending so much on his demonstrations.

May 3, 2000

This was the much-awaited day of the student matinee performance of *Swan Lake*. The entire East Clark Elementary School and its teachers were attending. There were other schools attending as well. The State Theatre

at Playhouse Square seats 2,700 people. Because of Ohio State regulations regarding meals for children, our performance, scheduled to begin at 10:30 AM, had to finish by 12:15, so children could be back at their schools by 1:00 for lunch. This presented a bit of a problem, as *Swan Lake* is a ballet in four acts and lasts 2 1/2 hours. To cut the necessary 45 minutes, the character dances in Acts III and III were cut as well as the Prologue. The conductor was instructed to up the tempos in Act II and some of the repeats in the music/dances were eliminated. This, of course, affects lighting cues and in some cases gave the dancers little recovery time from one dance going into another (if the dances in between were cut or reduced). Because of the musicians union regulation that intermissions be 20 minutes in length, we could not save time by shortening them to 15 minutes (there are 3 intermissions in *Swan Lake*).

For myself, I had not yet received a guarantee of the funds from the Collinwood corporations. That business was still in progress. Nonetheless, I had issued tickets to East Clark on 'good faith'.

I watched as the students filed in to the theatre. The East Clark students and teachers had dressed up and appeared excited. The lights in the house went out and the orchestra began playing the (abbreviated) Overture. There were exclamations of "ooh and aha" from the students. The entire performance progressed in this way. The children were well behaved and enthusiastically responded to the events on stage.

The only 'problem' to emerge during the matinee was actually from the 'Home School' children. These are children whose parents have chosen to educate at home. Through a mutual association, attendance at public

events is centralized through the various Home School offices. At an event such as ours, the child attends the performance, not with other students, but with their parents. During the intermissions, children go in groups to use the toilets, and then, with the help of the teachers are quickly escorted back to their seats. Getting 2700 children to use the facilities and return to their seats in 20 minutes requires careful coordination. As such, children are not permitted in the lobby during school matinees. The Home School parents decided that they were different and felt free to wander into the lobby. When we would remind them that the lobby was off limits during the intermissions, we would get responses in the vein of, "I'm this child's parent and I think its fine for my child to be in the lobby'. This would quickly be observed by the school-attending children and would immediately set up an 'us and them' confrontation. The head ushers would intervene and the Home School parent-child groups would return to their seats, but not without some sort of confrontation. The ushers informed us that this was a common event. In the instances where there were incidents, they were more likely to be from the Home School children. I couldn't help but wonder if Home Schooling was a detriment to the child's social development?

The performance had ended and as the East Clark children were exiting, I was quite moved to watch their behavior as they left. Many of them, (the boys more so than the girls) were attempting to walk *en pointe* in their Reeboks. The girls seemed more inclined to move their arms in swan-like motion.

May 4, 2000

I arrived at East Clark shortly before 9:00 AM. I was to meet Ms. Maxwell at 9:15 AM to attend a meeting with Mr. Jack Schron, the President of Jergens, Inc at 10:00 AM. Standing in the school's main office, I was noticing the fresh donuts on the counter when a teacher brought in one of the 2nd grade children from our project. The teacher took the child past the counter and into the principal's office. Naturally, I was curious. Soon, another teacher brought a boy in who was not familiar to me. The teacher was looking nervous and concerned. Next, I heard police sirens and saw police cars through the office window. It was at this moment that Ms. Maxwell walked into the office to meet me. As we were leaving the building, I asked what was going on? She replied that, at the school bus stop, one of the 4th graders was showing off a gun that he was bringing to school. The 2nd grade student had reported this to her teacher when they arrived at school. She had been brought to the principal's office for security reasons. The teacher who had brought in the other student was, in fact, the child who had the gun. Ms. Maxwell explained that there were mandatory procedures that the school and police department would now follow throughout the morning. They would be conducting a thorough search of the building and all of the students. Ms. Maxwell wanted us to leave before they entered the building. Otherwise, we would have to remain until the search was completed. I wondered to myself if the 2nd grader's courage to report the gun was in any way related to the work we had been doing with them.

By this time, we had arrived in the parking lot of Jergens and were ready to meet Mr. Schron. We had already talked over the phone a number of times, but this was our first meeting. He was known for his interest in

community development. On an earlier occasion, he had encouraged the Collinwood businesses to plant trees on their properties as part of a beautification project for Collinwood. He had offered to contact other Collinwood businesses and to coordinate getting their donations for student tickets for the matinee. I also needed to talk with him about East Clark's Collinwood Day Field Trip. We entered the lobby of the company. It had been made to look like a railroad station. Plaques identified the pieces of furniture and the train signal and conductor's uniform. The site had once been a railway station at the time when Collinwood was in its height as a hub of the railroad industry.

A receptionist greeted us and showed us to a conference room. Photographs on the wall depicted the grounds when they were part of the railroad yards and then showed pictures of buildings being demolished and then rebuilt to the present day factory. As we were looking at the photos, Mr. Schron entered and explained that his factory had been built by recycling the materials from the original buildings. A hole, created by imploding the original building had been converted into a pond with a fountain. A woman accompanied him from the 'Collinwood Development Association'. They worked from the local councilman's office and would be making a financial contribution to our effort.

Mr. Schron asked a number of questions about East Clark school and the ways in which the school and ballet company were collaborating. Ms. Maxwell talked at length about the metamorphosis project. I explained that the purpose of the field trip was for the students to see the corporations that had supported their trip and to begin to see their local neighborhood, more fully. At this point, Mr. Schron offered to take us on

a tour of the factory so that we could best advise him for the children's trip.

Looking down at the plant floor, I asked him what this curious glass structure was. He explained that it was a machine to make a metal valve that was used on the astronauts' spacesuits. They had a contract with NASA. It seemed to me, that this could be a great example of metamorphosis for the children. Later, as we finished the tour, he showed me a large photograph of the astronaut on the moon holding the American flag. It was autographed.

The meeting had ended. Mr. Schron again reassured us that the General Electric Company and Ferro were going to make a contribution towards the tickets (keeping in mind that the students had already attended the performance.) We should definitely plan to visit these two plants on 'Collinwood Day'. The woman from the 'Collinwood Development Association' indicated that Councilman Mike Polensak wanted to visit the children on Collinwood Day when they arrived at Jergens, Mr. Schron's company. She told us that the Councilman was very excited about our project and would arrange for the press to cover the field trip.

Wednesday, May 10, 2000

ICARE requires that its participants attend professional development workshops throughout the year. It also requires attendance at other kinds of meetings. The meeting on this day required that the teams from all 18 partnerships attend a session aimed at communicating with each other. Some were at the beginning stages, like us. Others were in their 4th and final year of working together. Each team had to give a 5 minute long

presentation about their projects. Many brought samples of student work. The teams that were finishing their 4 years together took the opportunity to describe the ways in which they had changed as teachers. One, a math teacher, read a poem written by a student and then read a poem that she had been moved to write, explaining that, 4 years earlier, she had no interest in any of the arts whatsoever.

While standing at the hors d'oeuvres table, I recognized one of the artists from that very first meeting at the Collinwood Library. An African-American, she was dressed again, in full Ghanaian wear. She taught African dance and music and used this for enhancing self-esteem in students. At that meeting at the library, I had been convinced that she would be in high demand. Indeed, she had been one of the artists awarded a partnership in Collinwood. Then, she said something surprising to me. Having assumed that she was primarily an 'artist teacher', I learned that she was really a 'performer, who was teaching to make a living'. I nodded in agreement. As artists, we have to go where the funding is, or we don't survive. So, we adapt to our political climates and keep going. Clearly, in some ways, ICARE was a symbiotic relationship, allowing the artist to receive vital sustenance.

Thursday, May 11, 2000

The Action Team met at 4:00 to discuss the schedules for 'Collinwood Day' and for the performance that was to be given featuring the students and the dancers from Cleveland San Jose Ballet Company at East Clark. The schedule and details for the performance on May 25th were to be:

- Stagehands get-in: May 25 8:30 AM

- Stagehands get-out: May 26 8:30 AM
- Place to be held: East Clark gymnasium
- To be rented: professional sound system with microphones
- Audience attendance (chairs needed): ~75
- Dressing rooms needed: 2
- Dancers to arrive: 4:30
- Performance to begin: 5:30
- Supervisors: 2nd grade teachers

Running order

- Tom Evert to talk about his work with students
- Children perform their dances
- Margaret Carlson talks and thanks the ICARE and corporate sponsors, introduces dancers
- Dancers Emi Hariyama and Willie Anderson perform *Swan Lake Pas de Deux*, Act II

May 31, 2000, COLLINWOOD DAY

9:30	Buses leave East Clark
10:00	Arrive GE Nela Park
10:45	Buses leave Nela Park

11:00	Arrive Ferro Corp	
11:30	Leave Ferro Corp	
11:45	Arrive Jergens, Inc.	
	11:45-12:30	Tour
	12:30-1:15	Lunch at Jergens pond (<i>Swan Lake</i>)
1:15	Buses leave Jergens	
1:45	Arrive Cleveland Ballet warehouse	
2:30	Buses leave warehouse	
3:00	Arrive at East Clark	

May 16, 2000

At 10:00 AM, the stagehands and myself were at East Clark to review the performance site and determine how many rolls of marley would be needed, what the electrical capacity was for the sound system and where to best enter the building with the materials. CSJB was a union company. This meant that the dancers, musicians and stagehands were all members of a union. We had to be time sensitive, or expenses could skyrocket.

As we entered the parking lot, Jim, one of the stagehands, was in appalled at the sight. He kept saying, "this looks like a war zone". He could not believe or imagine how children could possibly learn anything in such a terrible looking environment. Yes, I thought to myself, what has been done to the children of Cleveland's inner city is criminal. He couldn't believe the bars and broken windows. We went inside and he got to see the peeling paint, single light bulbs for illumination and overall

dilapidation. "The politicians of this city should be shot!" he exclaimed more than once

I just thought to myself, how much impact our program was making on the children. They were always so excited when dance time came and had been leaping and dancing in the hallways since seeing the performance. According to the teachers, having been able to identify some of the movements with the correct French terminology had them talking about the experience for days.

May 17, 2000

Ms. Lynda Bender, the Executive Director of ICARE, attended Mr. Evert's class at 2:00PM. It was held, as usual, in the art room, Ms. Maxwell's classroom. The second grade teachers, as usual, also attended. It had become the normal practice for the classroom teachers to take the class along with the students. They had commented on several occasions, that they enjoyed the exercise, the mental challenge and learning some of the French language.

Tom began class in a manner similar to other classes. First, the students would form a circle and sit down. They would close their eyes and observe a few minutes of silence. Tom would spend a few minutes recalling information from the previous class. If a student raised their hand to answer a question, he might ask them to demonstrate what they had learned or give a verbal answer. Sometimes, he would make it into a competition to see who could answer a question the fastest, etc. Once he sensed that the students were focused, he would begin with the day's materials. This would consist of several parts. There would be a creative

part, where they would use their imagination to improvise, or play a follow the leader game, which would hone their observation skills. This would be followed with learning skills such as plie (to bend) or releve (to rise). Finally, the class would focus on the materials being learned for the performance.

May 25, 2000

The long-awaited day had come. The stage crew had arrived at 8:00 AM to set up the space. I had rehearsed the dancers and made sure that their costumes were made ready. One of the staff in the Ballet's office had offered to come along and take photos.

With the performance scheduled for 5:30 PM, we arrived at 4:00 in order to do a spacing rehearsal. This is something that all dancers do. As every space is different, the choreographed movements need to be reworked to fit the space. For instance, the space needed to prepare for a big jump may need to be reduced and the size of the jump lessened. This will affect the timing with the music and the muscle memory needs to be re-learned. This particular space was quite small, so all of the walking patterns were reduced to just a couple of steps. Also, there was no entrance to the performing space other than a flight of stairs that was fully visible to the audience. So, we used that space for some of the walking. For example, instead of the prince entering and looking for the Swan Queen, he entered from the top of the stairs, saw her immediately, and used the stairs to slowly walk toward her in a way that she would not see him. So, we actually added a bit of drama where none had existed before.

Outside, I was absolutely taken aback when I saw that the school principal, Mrs. Franklin, had a huge BBQ going. As is typical among African-Americans, she had brought one of the large oil barrels, sawed in half with a grill placed across it. She was cooking chicken, hot dogs and ribs. Various side salads had been provided. The parents and children were there and I watched as people from the neighborhood came to see what was going on. They were invited to have some food and they readily accepted. The corporate sponsors had begun to arrive. Mr. Schron, from Jergens, Inc. was the first. Two representatives came from General Electric and a member of the Collinwood Neighborhood Development Association. Ms. Lynda Bender and Linda Restrop-Hamilton, from ICARE also arrived.

We had been alerted that at least one television station would be coming to film and reporters from several papers, so I went back to the 'stage' to wait for them.

Inside, the dancers were putting on make-up and one of the teachers came to me ask whether I thought the children should put some on. They had some stick rouge that could be used. Yes, of course, I said. Another teacher came to show me t-shirts that the students had helped to make as their costumes. The t-shirts said, 'metamorphosis'. The children, obviously excited were running about. Mr. Schron came in and I brought one of the children over to meet him. He asked the child, "What does metamorphosis mean?" The child answered, "It is something that changes in a big way like a tadpole into a frog or a caterpillar into a butterfly. They don't look like the same thing, but they are."

The audience was beginning to fill up. The cameraman was setting up from the local television station and the reporters were walking around asking questions and talking to people. Children who were not in the performance were there, as were other teachers and parents. In the end, there were not enough seats, so I stood in the back.

Ms. Mormino, one of the second grade teachers came up to me. She had a friend who was a florist and she had gotten flowers from him. When the students attended the performance of *Swan Lake* they had noticed how the Swan Queen received a bouquet of flowers at the end. She had a bouquet for today's performance and asked who I thought should deliver the flowers. I suggested that one of the children be selected. Then, she said that she also had flowers for the Prince and would it be all right to give him flowers? I said, "Of course". She took a breath and said that, actually, she had gotten flowers for all of the children as well. What did I suggest? "Well, let's just give everyone on stage flowers. Maybe the teachers can give the flowers to the children and a couple of the children can give flowers to the guest performers, Mr. Evert and our sponsors." And, that's just what happened. In the end, everyone remotely involved got a flower during the audience applause.

The performance began. The children entered from the stairway, went to their places and sat down on the stage. Ms. Maxwell, the art teacher introduced Mr. Evert, the dance teacher. Mr. Evert spoke to the audience about the work with the students. They started by taking 5 deep breaths sitting on the floor cross-legged. Then, they stood up and began to 'warm up'. They showed their plies, releves, arabesques, chassee's, sauté's. Mr.

Evert talked to the audience, explaining what the students were executing.

Having completed the ballet section of the performance, the students were asked to show some of the improvisational techniques they had been learning. This included 'mirroring', a type of follow the leader game where the leader would change on command of the teacher. I happened to look at the woman standing next to me. She had tears in her eyes. Assuming that she was someone's mother, I asked which child was hers? Her response so moved me, that I could feel tears in my own eyes. "I am the Special Ed teacher. Those students that you see in the front leading the rest of the group, are my students. I have never seen them do anything in which they were leading a class. This has done so much for their self-esteem. They have developed a sense of confidence and pride". It occurred to me that this was one of the most unexpected results of the project. We had never discussed the school's Special Ed students in any context. It was only when it was discovered that they would be the only 2nd grade students not included in the project that we decided to add them. The Special Ed teacher had not even attended the classes with Mr. Evert. She had simply sent the students to the class.

The final section of the demonstration began. The students had been focusing on creating movements to imitate the stages of metamorphosis that various animals undergo. They were cocoons transforming into butterflies and tadpoles swimming in the water, crawling onto land to begin their lives as frogs. Mr. Evert also took the opportunity to point out the students' artwork covering the walls. He explained how each student had been asked to depict 4 stages in their own lives that were in some

way a metamorphosis leading to a transformation. Underneath each drawing was a sentence describing the metamorphic change.

The performance by the students concluded and I introduced the dancers from the Ballet. Emi Hariyama would perform the role of the Swan Queen. She was a young principal dancer from Japan. The East Clark teachers had requested her, as there were no Asian students in the school. Willie Anderson, a member of the corps de ballet, would play the role of the Prince. An African-American male, the teachers had believed that he would be a positive role model for the students. They performed the grand pas de Deux from Act II. As they performed, there were 'ooh's and aah's' from the parents and the children sat at the edge of the stage and watch, mesmerized.

The performance ended. Several of the children rushed forward to give Emi and Willie flowers. Then, all of the children came onto the stage to take a bow with the 2 dancers. Ms. Mormino and the teachers delivered a flower to everyone on stage. Then, it was time for a group photo. The ICARE staff and the corporate sponsors were invited onto the stage. Everyone was talking and the children wanted to touch the costumes worn by the dancers. The performance had been a definite success. The teachers seemed as excited as the students did. The only oddity was the behavior of the principal. While she had taken the initiative to host the BBQ, she resisted sitting in the audience as if her presence would be disruptive. She had declined an invitation to address the audience.

Later, when the articles about the performance were published, Emi asked for a copy to send to her parents in Japan. Although a principal

dancer would not normally participate in this type of activity, Emi had been excited about the prospect of going to a school and meeting children.

May 31, 2000

Today was Collinwood Day. Buses had been hired for the 85 students accompanied by teachers and several parents. We met at the school at 9:30 and embarked for the General Electric plant. As this was their world headquarters, there was a center inside that was a kind of museum showing the history of electricity. However, it was not open to the public and was normally used when entertaining clients. The teachers had prepared the students. 'Thank-you' cards had been handmade and as the students got off the bus, they presented their cards to the executives that met us at the door. We were ushered into a large conference room that had elegant tables and chairs and chandeliers overhead. A big screen was set-up. An employee came to the podium and began to talk about the history of electricity. It appeared to me that she was a bit inexperienced with making a presentation to children. They quickly lost interest. Then, began a rather fun tour to different rooms in which various themes were explored.

The first room contained examples of all of the types of light bulbs, both current and historical. They were interactive, so the students all had to try turning them on and off. The next room contained displays of the creative ways in which lighting can be achieved depending upon the function of the room. The 'show' was magical, with ceilings suddenly disappearing to expose a lighting example. I think the adults were as excited about this room as the students were. The final room contained examples of ways to light commercial displays and showed how the use

of different lighting can change the look of a display. Among other examples, there were flexible lights that looked like a hose and they could be made into all sorts of shapes and colors. Mr. Evert and myself thought that these lights would make excellent stage effect lights for a student production, so we made a mental note too see if we could ask GE to donate some for next year's show.

The tour had ended and we were being escorted back to the main entrance. On the way, we passed what appeared to be original Norman Rockwell paintings. The guide explained that GE had commissioned the Rockwell paintings and given them to top employees as gifts. After all these years, the GE Company had been buying them back from the estates of former employees and hoped to be able to get all of them. One of the boys came up to me and took my hand and he held it until we finished the tour. Very quickly, another child ran up and held my other hand. We reached the lobby where a group of employees were waiting. They handed us an assortment of souvenirs: a slinky that glowed in the dark, flashlights, and other things that would glow. As we prepared to leave, I wondered at the children running up to have their hand held.

Our next stop was Ferro Corporation. They had been our silent partner. Mr. Schron had been working with them directly. I had been reassured that they would be supporting the cost of the tickets. Ferro is a chemical company and has a number of divisions. Each division has its own specialty. The division in Collinwood was one of its smaller ones. As we neared the factory, I could see some of the employees outside waiting for us. As we disembarked from the buses, we were surprised to be handed a pair of safety glasses. And, we were told that we could keep them!

Once inside, it was evident that they had spent considerable time preparing. We were divided into groups and sent to different areas. My group entered the main facility. We were given hardhats and one of the employees took a Polaroid of us. Signs had been made saying, 'Safety First'. When the photo was finished, we proceeded to the next stop in the main area where an employee operated a large machine that scooped up rocks. He repeated this activity for each succeeding group. In the next room, we watched while the rocks were processed into a flour-like substance and then liquefied. Judging from the noise in the third room, the students were having a great time. As we entered, it became evident. It was Ferro's lunch room and it had been filled with various candies and soft drinks. Everyone was given a pen flashlight and toys to keep as gifts. In the final room, we were treated to a lecture about the metamorphosis of rocks into hand creams and medicinals. I was really impressed by the apparent seriousness with which they had taken our project. They seemed even to have made an attempt to provide a role model for the children. There appeared to be only one African-American working at the plant. He was dressed in workers' clothes but was participating in the lecture, which was being made by the management. When our visit ended, several students had been pre-selected to present thank-you cards on behalf of their classmates.

Our next stop was Jergens Corporation. Lunch boxes had been provided by the school's cafeteria. We exited from the buses and headed for the lake that we had named, '*Swan Lake*' because a pair of geese was nesting there. I already knew that the lake had been created by the hole left from the old railroad complex. There was a very large grassy area around the

lake and the students were going crazy running all over the place. Mr. Schron came out and greeted us and was accompanied by the woman from the Collinwood Development Association. She explained that someone from the local councilman's office would arrive later.

I couldn't help but notice that the boy who had held my hand at the GE plant, was doing cartwheels and all sorts of jumps-more than the others. I asked one of the teachers about him and was told that he was one of the Special Education students, due to his hyperactivity and attention-deficit disorder. He seemed like a perfect candidate for taking into our ballet school. Not only did he enjoy all the activity, but also he was evidencing real co-ordination ability. As we began to eat our meals, the same boy came over to me and offered some of his food.

The lunch now finished, we proceeded to the Jergens entrance. As we gathered in the lobby, employees explained that the benches and chairs were from the old railroad stops. The big red light had once stood on the tracks guiding conductors along their journey. Entering the plant, we watched from a balcony as workers busied themselves. There had been no special preparation made for this part of the tour. Brochures had been prepared, though, and with children's comprehension in mind. The second part of the tour was hosted in the conference facility and Mr. Schron was the speaker. He talked about the importance of preserving the environment and of recycling. These were another way in which we could view what a metamorphosis is. He showed how the original buildings had been imploded and the materials recycled to make the new bricks. The lobby articles had been found on the site. Then, he talked about the products made by his company and told the story of the part

that his company played in making the astronauts' spacesuits. The finale was a large photograph of the astronauts landing on the moon, including their autographs. This was passed around for everyone to look at.

The lecture now finished and we entered the adjacent room that was a kind of interactive display of the company's products. The students had a lot of fun with this. The students presented their thank-you cards and we set off for our final stop of the day, the Cleveland San Jose Ballet Company's Warehouse.

Although it wasn't actually in Collinwood, the Ballet's warehouse was located in the neighborhood adjacent, called 'Glenville'. Glenville had been the scene of the racial riots in Cleveland during the 1960's civil rights movement. It has still never recovered and continues to be a haven for crime and drug dealing. The Ballet Company maintained its warehouse there because it was only \$1/square foot rental. It housed the sets and costumes and construction sites for more than 75 ballets. I had asked the stage crew to pull out some of the 'Nutcracker' props, sets and costumes. The working theme was, 'The Magic of Theatre', which I felt was appropriate to our theme of metamorphosis. Magic is also about transformation, is it not? It was also a way for the students to see how these apparatus look in person, so they could appreciate better what they saw on stage.

The stagehands had pulled out the 'Snowbird' which was big enough for a grown man to hide inside and push it around the stage to create the effect of the bird floating among the clouds. Of course, every child wanted to go inside the bird to see what it was like. They had also pulled

some huge, 'Troy-sized' horses from another ballet. In the 'Nutcracker', performed by Cleveland Ballet, there are cannons that explode during the 'Kingdom of the Mice' scene. The bang and smoke scared everyone, because it was so loud. Then, the crew had to do it again, because everyone had become so excited. The costumes were readily visible and everyone walked through the wardrobe storage area. The huge heads worn by the Nutcracker Prince were taken out and Mr. Green, the Music teacher put it on, to everyone's delight. A photographer from one of the city's newspapers had met us at the warehouse and he photographed Mr. Green.

Walking out to the buses, I noticed a number of police cars further down on the block in an apparent drug bust. The teachers, though they didn't speak to each other, automatically walked the children to the buses such that they didn't see this. Collinwood Day had been a big success for all. And, everyone had learned something from it.

June 2, 2001

Today was the full day planning day mandated by ICARE. ICARE also paid the teachers hourly for their time and the teachers arranged for substitutes. At the request of the teachers, the meeting was being held at the Cleveland San Jose Ballet Company's studios. Tom Evert, Ms. Maxwell, Mr. Green, Ms. Antal, Ms. Akers and Ms. Mormino came. Our task was to complete the required final report of the project and to prepare the submission and plans for all of the forthcoming school year.

I was surprised by how well we managed to stay on track. For the final report, we discussed each question and reached a consensus as to the

answer. When we had gotten through the questions for the final report, we each volunteered to complete sections. The teachers were anxious to have a tour of the premises, so I used our lunch break to take them to the studios where they watched the rehearsals that were underway. I took them downstairs to see the costume shop. [This is different from the warehouse where sets and out of cycle costumes are stored. The costume shop at the studios is where costumes are cut, fitted and sewn and the dancers easily accessible for fittings].

The afternoon was spent brainstorming for the next school year. By using the Ballet's scheduled repertoire, we molded ideas into projects. Overall, the concepts of 'metamorphosis' and 'Our Neighborhood' would be expanded more globally. We intended that the message received by the end of the year would be recognition that people, everywhere are more alike than different. The differences among us would be seen as the spice. The science classes would use the spacesuit component made by Jergens as a reference to study the planets and basic astronomy. In dance classes, the end result would be a 'space dance' created by the students and to be performed by them at the Cleveland Museum of Science and Technology. The audience would be students from other schools in the region, thereby also reinforcing the idea of 'Our Neighborhood Expanded'.

Through the ballet's repertoire we would look at the cultures of Europe and America's jazz age. The cultures and art forms of Europe and North America would rely on this repertoire as a point of reference.

The entire school would become participants on some level. School social events similar to the barbecue hosted by the principal last year would

have food choices from the regions studied. The students directly involved with ICARE would learn folk dances from these regions and could perform them at the festivities. This would be a more 'natural' setting for folk dances to be performed, rather than a stage.

In their music classes, lessons would continue to be linked to the dances and cultures studied.

The Collinwood neighborhood's history and its local businesses would continue to be linked to the subjects being studied in school and to the dance, music and art classes. Relationships with these businesses and restaurants would also become ways of linking businesses to the community through associating with the school.

Having gathered together to collate the final report and the proposal for next year, everything was submitted on time. Summer break had arrived. Ms. Maxwell, Ms. Antal and myself would be attending the ICARE summer school.

I found it interesting to hear from teachers how their lives had changed as a result of ICARE.

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